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WHOLE NO. 2632



Ernest Schelling

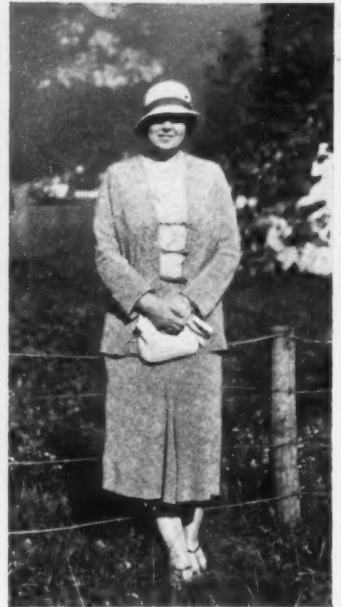
Conductor of the Children's and Young People's Concerts of the
Philharmonic-Symphony Society of New York.



KENNETH ROSS,
of Vancouver, B. C., pianist and teacher,
and member of Edwin Hughes' 1928 sum-
mer master class, who has been summer-
ing abroad. He attended Tobias Matthay's
1930 classes in London.



PASQUALE AMATO AND A GROUP OF HIS PUPILS.
Mr. Amato has been dividing his time between his summer home on the New Jersey
coast, near Long Branch, and his New York studios, where, in order to accommodate
pupils, he has found it necessary to teach three days a week throughout the summer.
The baritone will open his regular fall session of teaching on September 21. Mr. Amato
will be recognized as the second from the left in this photograph.



JULIETTE LIPPE,
"among those present" at Salzburg, who
writes: "beautiful country, fine perform-
ances, and, of course, heavenly beer.
Now you are jealous!"



AT THE LIDO.
Left to right: Gladys Axman and her
friend, Mrs. Jimmy O'Toole, both of New
York, who spent the summer abroad, find-
ing time for a visit to the famous Italian
watering place.



VERA BRODSKY,
pianist, photographed recently on the SS. Columbus en route for Europe. Miss Brodsky
played the Cesar Franck Variations with the Vienna Symphony Orchestra in Bad Gastein,
and created such an excellent impression that she was reengaged for two more concerts.
When she played in Mondsee the distinguished audience included the former Crown Prince
of Germany.



MAUD RITCHIE,
mezzo-contralto, who has won recogni-
tion not only as an artist but also as a
teacher of voice, piano and the art of
correct speaking. Her instruction in
the last mentioned subject has been of
great benefit to singers, public speakers
and to many people appearing over the
radio. (Photo © Irving Allen Fox.)



THE SEIBERT TRIO,
Henry F. Seibert, Mrs. Seibert and Miss
Seibert, at Buck Hill Falls.



LIEUT. COM. JOHN PHILIP SOUSA AND JULES FALK,
violinist and director of music of the Steel Pier, Atlantic City, in genial conversation.
Sousa and his Band recently concluded their engagement on the Steel Pier. (Photo by
Fred Hess Son).



ANNA HAMLIN,
soprano, photographed at Lake Placid,
N. Y., with Clarence Adler, pianist, (left)
and Louis Persinger, teacher of violin.
Miss Hamlin sang in concert with Mr.
Adler on August 24 and won considerable
success. She plans to return to New York
early in October.

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Salzburg's 1930 Festival an Unprecedented Success

Bruno Walter Returns With an Exquisite Don Pasquale—Gluck's Iphigenie in Aulis Revived a la Mahler—A Double Jubilee—Reinhardt Produces English Comedy.

SALZBURG.—The 1930 Salzburg Festival is drawing to an end, and it is "dying in beauty," like Eilert Lövborg, the morbid hero of Ibsen's Hedda Gabler. There is wisdom in this year's festival scheme. It is broader in scope, more varied in nature than its predecessors, and, above all, more discriminately arranged. In former years, the promoters laid their trump cards on the table during the first eight or ten days of the festival; that meant that the "prominent" visitors came for a week or so, and disappeared, so that the balance of the festival unrolled before a more or less local public. This year, the raisins in the festival cake are wisely spread over a period of almost four weeks. That means sustained interest and a constant influx of interested visitors.

The festival conductors, as in former years, are Clemens Krauss and Franz Schalk—staples in the Salzburg Festival scheme. Hans Knappertsbusch was added for one symphony concert, as a bow to the Austro-German "Anschluss" idea and courtesy to nearby Munich. A newcomer, or at least a homecomer after several years' absence, is Bruno Walter, with two operas and three Philharmonic concerts entrusted to him. The stage management is once more in the hands of Lothar Wallerstein, but Dr. Martin Zickel from Berlin is present for Don Pasquale, and Marie Guthel-Schoder is stage director for Iphigenie in Aulis. Add the name of Max Reinhardt as supervisor of the dramatic festival menu and you have a wealth and variety of big names and personalities such as no other European festival—Bayreuth and Munich included—can boast.

On the whole the promoters of the festi-

val have reason to be as satisfied as their public. Many mistakes were made in former years, but this year's festival—the tenth, and celebrated as a jubilee—proved that Salzburg has learned a lesson and applied the new knowledge. I say "Salzburg" advisedly, for originally the Salzburg Festival was organized with Vienna as headquarters. But gradually the local Salzburg group won the upper hand and ultimately Vienna was excluded entirely from the administration; a display of provincial independence that has greatly benefitted the festival scheme.

DON PASQUALE

Bruno Walter's performance of Don Pasquale was a gem of its kind. Of course it was done in German, and with German singers, which means that the critical listener must needs make allowances for the absence of the fluid Italian language and liquid Italian singing. If some of the "brio" was lacking in the tenor, Karl Hauss, Walter's orchestra made up for it. Maria Ivogün's Norina was a delight with her sprightliness and pearly coloratura. Richard Mayr as Pasquale was not a buffo in the Italian sense; but what humor and what human force back of his fun! Hammes came near to the Italian style as Malatesta, and the chorus of the Vienna Opera covered itself with glory. Dr. Zickel's stage direction, neither a revelation nor a handicap, was discreet and tactful.

BACK TO GLUCK

For the first time in the history of the festival one of Gluck's operas was included in the program. Iphigenie auf Aulis was chosen, and the object was to kill two

birds with one stone. It was to be a homage both to Gluck and to Gustav Mahler, who had revived and marvelously produced this opera while director of the Vienna Opera. Out of loyalty the production was reconstructed almost to its last detail on the Mahlerian model; Bruno Walter, Mahler's disciple, conducted; Marie Gut-

heil Schoder, Mahler's great star and the Iphigenie of his production, served as stage director; and Roller, the designer of the scenery in the original Mahler production, was responsible for the Salzburg settings.

All this was most loyal and dogmatic, but—wrong. Mahler's production was a

(Continued on page 10)

Massenet's Manon Opens San Francisco Opera Season

Capacity Audiences Keenly Enthusiastic Over Fine Performances—Gigli Triumphs on First Evening—Jeritza Thrills in Salome, With Rayner and Thomas Sharing Honors—Clairbert Acclaimed in Debut as Violetta in Traviata.

SAN FRANCISCO.—The eighth annual season of the San Francisco Opera Company, of which Gaetano Merola is general director, began Thursday evening, September 11, in the Civic Auditorium with a performance of Massenet's Manon. Although this work does not call for as sumptuous a production as for instance the tried and spectacular Aida, which has in all probability done greater service as a season's opening vehicle than any other single opera to create the atmosphere essential to a brilliant operatic first night, Manon, nevertheless, has valuable qualities for musicians, plentiful opportunities for the principal singers, and the ample lines, the pomp and ceremony that may be calculated to survive bustle, conversation, opera glasses leveled everywhere except at the stage, and the various glitter and distraction of what is a social rather than a musical occasion.

As one would naturally expect, there was a tremendous throng present which packed the available spaces of the Auditorium and promenaded during the entr'actes. Music lovers brushed against society leaders and others who move in circles of the elect and

the near-elect. Friendships and acquaintances, halted during the summer, were renewed. It was a scene of mingled color and gaiety. There was enthusiasm galore; and many were the recalls which brought favorites before the curtain numerous times and aided in making the occasion one for the people to enjoy and the reviewers to write about.

The opera had its excellence of cast, settings and costumings, and the attendant sweep of sound from the orchestra and chorus. The Manon Lescaut was Queena Mario, a role wherein she triumphed here last season. Her portrayal was one that was charming in its girlishness and naivete, in youthful impulsiveness and depth of feeling. Physically, Miss Mario is ideal for the part and dramatically she presents a correct picture. No other version that the writer has witnessed has been so moving, so deeply felt, so direct and convincing in its publication of the purposes of the librettist and composer. Vocally, Miss Mario was superb. Her voice always was beautiful, but it was not always so opulent in color or as fully charged with

(Continued on page 8)

Munich Festival Closes With Splendid Performance of Strauss' Rosenkavalier

But Mozart and Wagner Still Preeminently Popular—Excellence of Munich's Performances Based on Tradition—Laubenthal, Kappel and Ohms Outstanding Figures.

MUNICH.—The Munich Opera Festival was brought to a close with a splendid performance of Richard Strauss' Rosenkavalier which, together with Hans Pfitzner's Palestrina, was added as a sort of appendix to the festival program. It was interesting to note that the drawing power of both these works—the Rosenkavalier proving the more attractive of the two—could in no way compete with that of the Mozart and Wagner performances, although they were excellently produced. And in this lies a sound and convincing answer to those that clamor constantly for a modernization of Munich's Festival repertory.

Munich's main attraction for music lovers during the summer months, therefore, continues to be its world-famous performances of the works of Mozart and Wagner, and here, indeed, it has reached a point of perfection as unique as it appears unsurpassable.

ENSEMBLE—NOT "STARS"

The strength of the Munich opera lies not so much in the quality of individual

singing as in the excellence of its ensemble. This is based upon a heritage of more than half a century, and it has permeated the entire institution, creating what is commonly called "tradition."

But its adherence to this tradition has not hampered the Munich opera in its efforts toward progress, and I believe it may be stated without exaggeration that Munich today employs the most modern stage equipment and mise-en-scene for the production of Wagnerian works of any operatic institution. Yet the spirit that conceived these works is always pre-eminent; indeed, its greatness seems to be accentuated by the appliance of those modern devices which the original conception contained but as a latent prophecy. Thus performances are achieved which are closely akin to a profound ritual.

THE NIBELUNGEN RING

Such was again the general impression of this year's production of the Nibelungen

(Continued on page 10)

Clairbert's Debut in Traviata the Outstanding Success of Recent Years

After the debut of Clare Clairbert with the San Francisco Opera Company in Traviata on September 11 Gaetano Merola, director of the company, sent the following wire to the MUSICAL COURIER relative to the new artist: "Clairbert is a sensational success. She has everything, marvelous voice, great beauty, rare musicianship and style. Is the finest artist in the singing world today. I agree with Redfern Mason, critic of the Examiner, that 'Listening to this great artist one instinctively feels that hers is the art that will make the San Francisco opera season famous.'"

From another source comes word of the assurance of Clare Clairbert's triumphal ride to American fame with her debut in Traviata with the San Francisco Opera Com-

pany. A telegram to that effect says: "The San Francisco audience was aroused to wild enthusiasm over Clare Clairbert, who made her American debut with the San Francisco Opera Company in Traviata. A demonstration such as is accorded only the genuinely great was given the young Belgian coloratura soprano, who, after her glorious singing and intensely dramatic performance of the third act, received no less than a dozen recalls. Other cities to hear Clairbert may anticipate hearing a voice of rare beauty, enhanced by an art of vocalization such as has not been heard in recent years. Today San Francisco is singing the praises of Clare Clairbert and her future performances are already practically sold out. C. H. A."

La Mance Sings Carmen

According to a cable received from Torino, Italy, "Eleanor La Mance's first Carmen was a wonderful success."



ERICA MORINI,

violinist, who returns to this country on October 1 on the Ile de France, for a limited tour after an absence of seven years. Her New York recital is scheduled for Sunday evening, October 5, at Carnegie Hall.

Foreign News in Brief

"HISTORICAL OPERETTAS"

VIENNA.—According to the Vienna papers, next season Vienna is to hear an operetta compiled from music of Bedrich Smetana. A Viennese theater is preparing the play, notwithstanding the protests of Smetana's heirs. "Historical" operetta will be seen in another specimen, a piece by Kurt Siemers Hildebrand, with Chopin and George Sand as the central figures. Even Crown Prince Otto of Habsburg, the heir apparent to the Hungarian throne, is to be brought on the stage at Budapest in an operetta by three Hungarian authors, Zoltan Egyed, Thomas Emöd and Michael Nador. R. P.

LEHAR'S SIXTIETH BIRTHDAY

BAD ISCHL, AUSTRIA.—The city of Bad Ischl, which is the summer residence of Franz Lehar and of virtually all prominent Austrian operetta composers and librettists, solemnly celebrated the 60th birthday of its most famous summer guest. There was a big Lehar concert with orchestra, famous operatic stars collaborating and a banquet with many speeches. The street on which Lehar's summer villa is situated has been named Franz Lehar Quay, in honor of the composer. B.

NIJINSKA REFUSES VIENNA OPERA JOB

VIENNA.—A sensation has been created by the announcement that Bronislava Nijinska refused to come to Vienna to take her new job as maitre de ballet of that house. There had been long negotiations which promised a positive result, but at the last hour Nijinska refused. This left the Vienna Opera without a ballet master for

the new season which began on September 1st. R.

MARIA OLSZEWSKA LOSES SUIT

VIENNA.—The long-standing suit of the Vienna Opera against Maria Olszewska, the Chicago Civic Opera's contralto, has ended with the defeat of the prima donna. The court decided that Olszewska is obliged to carry out her contract with the Vienna Opera. P.

STATE OPERAS OF GERMANY AND AUSTRIA VS. "TALKIES"

VIENNA.—The State Operas of Vienna, Berlin, Munich and Dresden have just formed a close alliance in all matters pertaining to sound films and talkies. The new union is clearly a protective one to safeguard operatic interests and to prevent the appearance of prominent singers in the talkies. B.

NEW OPERAS

VIENNA.—The Universal Edition, Vienna, announces the following new operas published by them and to be heard next season (the city of the premiere is added in brackets): Karol Rathaus' Fremde Erde (Berlin); Janacek's From a Dead House (Berlin); Robinsonade, with music from Offenbach (Leipzig); Weinberger's The Beloved Voice (Munich); Manfred Gurlitt's Soldiers (Düsseldorf); Braunsfels' Princess Brambilla (Hannover). Other new operas for the next season are Der Gewaltige Hahnrei by Bertold Goldschmidt; Max von Schillings' Der Pfeifertag (in an entirely new version); Friedemann Bach by Paul Graener; Lord Spleen by Mark Lothar; Casella's La Donna Serpente; a new ballet by Vitezslav Novak, named Nikotina. P.

VIENNA OPERAS NEXT SEASON

VIENNA.—Clemens Krauss has just published his ambitious directorial plans for the coming season of the Vienna Staatsoper. The novelties are Weinberger's Schwanda the

Bagpipe Player; Verdi's Don Carlos with a new libretto by Franz Werfel; Egon Wellesz' Die Bacchantinnen (first time anywhere); another new Austrian opera yet to be announced; Rossini's The Italians in Algiers in Hugo Röhr's new arrangement, and Erich W. Korngold's new version of Adam's Die Nürnberger Puppe (both first times anywhere); Wolff-Ferrari's Die vier Gubiane; and Richard Strauss' new reading of Mozart's Idomeneo. A large number of operas will be restaged. B.

RICHARD STRAUSS' NEW WORKS

VIENNA.—Contrary to current reports, Richard Strauss has far from completed his new opera, Arabella, the book of which was finished by Hofmannsthal a short time before his death. Strauss has completed only Act I of the new work. At present he is putting the finishing touches upon his new arrangement of Mozart's Idomeneo, for which Dr. Lothar Wallerstein, the Viennese stage director, has written a new libretto. Strauss has added an entirely new chorus for the Finale which is said to be perfectly Mozartian in style. The new Idomeneo is to be produced at Vienna next winter and to be included in the schedule of the 1931 Salzburg Festival. P.

BOOM IN JOHANN STRAUSS

VIENNA.—The coming season is expected to bring a veritable boom in "modernized" Johann Strauss operettas, or operettas based upon his music. The "Strauss renaissance," it will be remembered, was initiated by Erich Wolfgang Korngold with his new version of A Night in Venice, and Die Fledermaus. The Johann Strauss Theater, Vienna, followed suit with a modernized edition of The Merry War. The same theater will shortly produce The Queen's Lace Handkerchief in a new version prepared by Karl Pausperl. Melodies from the same operetta, supplemented by other less known Strauss music, are also said to be used by

Erich Korngold for a new operetta. Another, as yet unnamed composer, is reported to prepare a new reading of Carnival in Rome. The Theater an der Wien is promising an operetta named On the Beautiful Blue Danube, with Strauss music compiled by Julius Bittner, and Johann Strauss is to be the central figure despite (it is said) the protests of the Strauss family. R. P.

WILHELM KIENZL MEMORIAL TABLET

BAD AUSSEE, AUSTRIA.—Wilhelm Kienzl, composer of Der Evangelimann and Le Ranz des Vaches, is perhaps the first composer to have a memorial tablet erected in his honor during his lifetime. The tablet has been unveiled on the house where Kienzl wrote Der Evangelimann, at Bad Aussee. The composer, who is spending his summer here, assisted at the ceremony with visible and clearly uttered reluctance. B.

NEW MUSIC—AND OLD

VIENNA.—Old music rearranged or reorchestrated has a prominent place amid the concert novelties to be heard in Austria and Germany next season. Hans F. Redlich has prepared an orchestration of a Canzone by J. K. Kerll, famous organ master of the 17th century. Edwin Fischer, pianist-composer, has made a version for piano and chamber orchestra of the Ricercare from Bach's Musical Offering. Professor Max Graf is at work upon a piano version of Bach's Organ Book, while Wolfgang Fortner has made a Suite of pieces by Sweelinck, the old Dutch master. Among the "real" novelties for the concert hall there is a new Symphonic Comedy Overture by Jaromir Weinberger; a symphonic Suite on Hungarian Folk Dances by Zoltan Kodaly, named Merosszek Dances; a cycle of pieces for choir by Bela Bartok; and a jazz oratorio by Erwin Schulhoff, the Prague "enfant terrible" of contemporary music, entitled H. M. S. Royal Oak. Schulhoff is also at work upon his first operetta. R. P.

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THE GENIUS AND INFLUENCE OF CHERUBINI

He Taught Masters and Was Most Admired by His Rivals

BY CLARENCE LUCAS

"Mendelssohn gave me precious words of approbation and encouragement," wrote Gounod in his Autobiographical Reminiscences; "only one sentence will I quote, for I am too proud of it ever to have forgotten it. I had just played the Dies Irae from my Vienna Requiem, when Mendelssohn laid his finger on a passage for five unaccompanied voices and said: 'My boy, that might have been written by Cherubini.'"



CHERUBINI.

Born in Florence in 1760, he composed his first Mass at thirteen years of age and his first opera at nineteen. In 1816 he was elected to the Académie of Beaux-Arts, and in 1822 became director of the Paris Conservatoire.

so free and bold and spirited."

Weber, on his last journey, shortly before he died in London in 1826, called on Cherubini in Paris to pay his respects to the elder musician, and was overjoyed to find that Cherubini knew his work and took an interest in him.

Spohr, who could not appreciate Beethoven or Weber, relates with the greatest pride that when he was in Paris, Cherubini showed a keen interest in his music and had him play one of his quartets three times over.

When Cherubini was in Vienna in 1805 to superintend the production of his grand opera, *Faniska*, he was welcomed by Haydn who embraced him with: "You are my son, worthy of my love." And Beethoven hailed him as "the first dramatic composer of the age."

In a letter to Devrient, Mendelssohn wrote of *Fidelio*: "On looking into the score, as well as on listening to the performance, I everywhere perceive Cherubini's dramatic style of composition." Moreover, it is on record that Beethoven said he would study Cherubini's Requiem Mass if ever he was called on to compose a Requiem himself.

The English composer Macfarren said of him: "Cherubini's position is unique in the history of his art; actively before the world as a composer for three score years and ten, his career spans over more vicissitudes in

the progress of music than that of any other man. Beginning to write in the same year with Cimarosa, and even earlier than Mozart, and being the contemporary of Verdi and Wagner, he witnessed almost the origin of the two modern classical schools of France and Germany. . . . His artistic life indeed was a rainbow based on the two extremes of modern music which shed light and glory on the great art-cycle over which it arched.

The Russian critic and historian, Alexander von Oulibicheff wrote: "An Italian by birth and the excellence of his education, which was directed by Sarti; a German by his musical sympathies as well as by the variety and profundity of his knowledge; and a Frenchman by the school and principles to which we owe his finest dramatic works, Cherubini strikes me as being the most accomplished musician, if not the greatest genius, of the nineteenth century."

The Frenchman Miel says: "Such was Cherubini, a colossal and incommensurable genius, an existence full of days, of masterpieces, and of glory. Among his rivals he found his most sincere appreciators. The Chevalier Seyfried has recorded in a notice on Beethoven, that the grand musician regarded Cherubini as the first of his contemporary composers. We shall add nothing to this praise, for the judgment of such a rival is, for Cherubini, the voice of posterity itself."

It is time to ask: Who was Cherubini? To the musical public of today he is only a half-remembered name; to the general public he is unknown. Yet very few musicians have had so great an influence on the music of their period. As a contrapuntist he was worthy to walk arm in arm with Bach,—the one, a master of the smooth old Italian vocal counterpoint; the other, supreme in the instrumental counterpoint of Germany.

Cherubini was born in Florence in 1760, one year after the death of Handel, when Haydn was twenty-eight, and Mozart four. Cherubini was ten when Beethoven was born and he outlived Beethoven by fifteen years, dying in 1842, when Massenet and Arthur Sullivan were born. Strangely enough, his early career was marked with successes in operas as light as Sullivan's, and in his old age he turned to solid, grand, and sombre works as massive and vocally contrapuntal as Handel's. He composed his first light Italian opera at the age of fifteen, and he produced his *Alla Baba* in 1833, when he was seventy-three.

He was one of the sixty-three composers who set music to *In Questa Tomba* at the invitation of Countess von Rzewuska. The last setting in the volume is the only one which has endured. It was written by Beethoven.

Cherubini was twenty-eight when he took up his abode in Paris in 1788, and in the following year began the terrible Revolution which was to overthrow the government and wipe out the aristocracy. One of the howl-

ing mobs met Cherubini in the street and recognized him as the favorite operatic composer of the court and high society. He might have lost his life if he had not accepted the violin which was thrust into his hands by a musician prisoner.

He played for the drunken rabble all day and far into the night until drink and orgy made it possible for him to escape. Of what avail was all the art and science of Cherubini in those days of terror?

The mobs were bent on mischief and, like the Russian ruffians of a century-and-a-quarter later, ruined or injured everything they touched. They shattered the Bastille and burst into the secluded Abbey of Saint Denis, where all the kings and princes of France since the days of Dagobert had been buried. Bones that had rested undisturbed for more than a thousand years were thrown into a common pit outside the abbey walls and piled pell-mell with the newer skeletons of the kings of yesterday. The skull of the haughty Catherine de Medici was crushed perhaps by the thighbone of Louis XIV, and the fine hand of Marie de Bourbon was wedged as like as not between the ribs of François I. Such a jumble and cross-mixing of a hundred and ninety royal carcases had never occurred before. And the ancient abbey was seriously damaged when the empty tombs were pillaged of their jewels and their bronze.

King Louis XVI and Queen Marie Antoinette were beheaded and placed in an obscure cemetery near the Madeleine and far from the royal tomb of kings. Eventually a young artillery lieutenant, Napoleon Bonaparte, took it upon himself to bring the mob rule to an end with a volley of cannon balls. And when Napoleon rose to power, and order was restored, Cherubini went on with his operas and masses as before. But Napoleon did not like the powerful music of Cherubini and told him so. Cherubini requested Napoleon to attend to his army and leave music to those who understood it.

"Your music is too loud and complicated," said Napoleon.

"I see," replied Cherubini, "you like music which does not prevent you from thinking of your affairs of state."

Napoleon, the man of blood and iron, whose favorite literature was Bernardin de Saint-Pierre's idyll of the child lovers, Paul et Virginie, could not compel Cherubini to compose the suave and simple music he could understand. But he hindered Cherubini from advancing to the high position in social and musical circles for which his

genius fitted him. The dejected composer lost heart and gave up music for many months, living in the country and painting pictures.

During the dreadful hundred days, when Napoleon was sent to Elba and escaped to form another army, Cherubini lived in London. At last the victory of Waterloo rang through the world, and the formidable enemy of peace was a prisoner of the Duke of

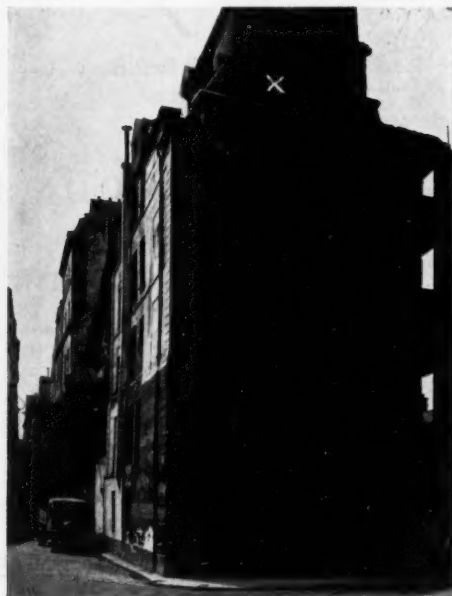


Photographed for the MUSICAL COURIER by C. LUCAS

THE MEDIEVAL ABBEY OF SAINT DENIS, which now contains the remains of Marie Antoinette, friend of Gluck and Mozart. During the course of its eventful history it lost one of its towers.

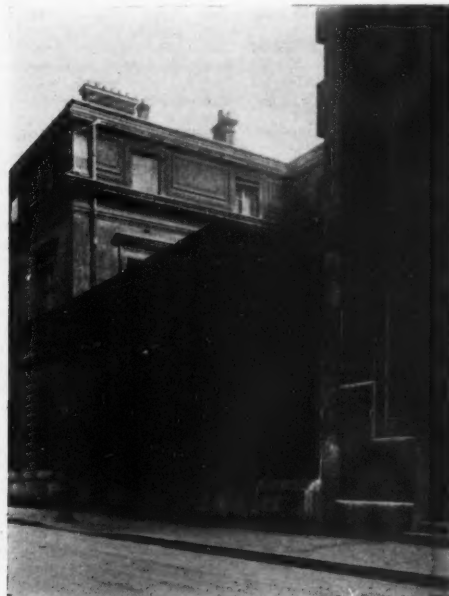
Wellington. Cherubini smiled grimly and returned to his beloved Paris. With Napoleon gone, he soon had honors and emoluments heaped upon him. At sixty-two he became director of the Conservatoire, and for twenty years he exerted an enormous influence for good on the music students of France. He recognized the talent of Auber in a very immature work and at once began the lessons which made Auber the best of the real school of French opera and the last great representative of the French Opera Comique.

Halevy had three years of training under Cherubini before he won the first prize of Rome and eventually composed *La Juive*. Boieldieu, who is now considered the greatest representative of the French opera (Continued on page 26)



Photographed for the MUSICAL COURIER by C. Lucas

AN OLD BLOCK OF HOUSES BY THE SEINE demolished in April, 1930. When Cherubini was a young composer recently come to Paris, the young artillery officer, Napoleon Bonaparte, occupied the apartment marked with a cross.



Photographed for the MUSICAL COURIER by C. Lucas
THE GATEWAY OF THE OLD CONSERVATOIRE,

which has disappeared to make room for the new building on the right. The old concert hall of the Conservatoire is seen on the left. When Cherubini became its director, Napoleon was a prisoner in St. Helena.



Photographed for the MUSICAL COURIER by C. Lucas

THE INTERIOR OF THE ABBEY OF SAINT DENIS,

where Cherubini's Requiem was first given. The camera was placed under the gallery containing the organ which faces the distant window behind the altar.

Massenet's Manon Opens San Francisco Opera Season

(Continued from page 5)

expressive eloquence as now. It is a voice in the splendor of its maturity, backed by a richly endowed musical intelligence. Miss Mario's was truly an inspired performance and the huge audience awoke at once to its worth.

Singing opposite Miss Mario was Beniamino Gigli, and when the popular tenor stepped upon the stage he was given a rousing welcome. Gigli has been heard here before as the Chevalier des Grieux and had made an excellent impression, an impression which his performance on this occasion must vivify and renew. Gigli is an absolute singer. He possesses all that one needs to sing with wondrous beauty—a glorious tenor voice of immense power, capable of soft and fine hues, and a heart-caressing mellowness that is unsurpassed. It is truly a golden instrument backed by a perfect technique which is magnificent. The aria, *Le Reve*, has never been given with more beautiful quality or greater artistry. His audience was spellbound throughout its rendition, but burst into tremendous applause at its end, and for what appeared like several minutes, stopped the action of the opera. And what a handsome lover Gigli made! A splendid stage presence, manly bearing, a rare art of costuming, grace of gait and gesture are among his attributes. Needless to report that Gigli's enchanted audience took him to its heart.

The lesser important male characters were splendidly enacted by routine artists. Millo Picco was Lescaut; Louis D'Angelo, Count des Grieux; and Ludovico Oliviero, Guillot Monfontaine.

That Manon is a genuine favorite with Mr. Merola was evidenced by the complete devotion and enthusiasm with which he gave himself over to his task. He conducted the performance with ability and superior art, adding another success to the many important triumphs he has scored in this city. The conductor was greeted with spontaneous applause upon several occasions during the

evening and shared honors with the stars before the curtain.

STRAUSS' SALOME WITH JERITZA

On Friday evening, September 12, the Auditorium was packed from pit to dome with a brilliant and distinguished audience who came to hear Strauss' *Salome* with the Viennese prima-donna, Maria Jeritza, in the title role, for her interpretation of which she is famous in European music centers. Strauss' opera expresses the quintessence of Oscar Wilde's decadence, rendered phonetic and dynamic by the most impassioned composer of today. This music drama was a new experience in San Francisco for the nouveau riche, hitherto unacquainted with the subtleties of international art, and it produced astonishment rather than conviction. To others, old friends of *Salome*, its production once more revealed the fascination of its symphonic and poetic structure. Once again it stood out as a marvellous externalization of a scenic fact at once intimate and full of movement, a luxurious vestment of sound, or, in other words, a phonic drama.

There is much that is beautiful in the Strauss score; the final apostrophe of the head-huntress is as magnificent as the glorious music that Isolde sings over the dead body of her lover. Besides the final beatification, there is another musical episode that is a masterpiece—The Dance of the Seven Veils. The Johanaan motive, too, is truly lovely, although a trifle commonplace. The Prophet's calm, flowing song contrasts strongly with the unvoiced character of the other vocal parts, apart from some of the passages assigned to Salome, and Narraboth's exclamations about her beauty.

The opera on this occasion was conducted by Gaetano Merola who made a careful study of the score. Merola is an excellent musician, an artist and student, whose ability as a conductor of modern music and leader of complex performances must be recognized. His handling of *Salome* was characterized

by artistic relief and cleanness of execution, rhythmic precision and adequate poetic suggestion. Thus the opera in all its minute compactness of dissonances and phonic passages attained a high plane of perfection.

All who attended the performance knew beforehand that Mme. Jeritza as Salome would be sensational, and sensational she was. The air was charged with expectancy, and it is good to report that no one was disappointed. More movie-like than ever, subtle, brutal, seductive, physically beautiful and of cat-like grade, Jeritza was all that has been said of her as Salome—a role that is one of the most terrific and showy on record. Dramatically, Mme. Jeritza gave an interpretation such as one would have looked for from a Duse or a Bernhardt. She ran the gamut of emotions. Her gyrations and quasi-sensual flutterings brought to the surface the immorality (not immorality) of the character. Vocally, she was superb. Jeritza's method of vocalization has a peculiarly congenial field in this opera. She was not overcome by the difficulties of her part, her vocal power enabling her to restrict and condense certain passages and even suppress occasional notes of exceptional difficult emission without spoiling the trend of her singing.

With what ecstasy, with what passion did Jeritza declaim those horrible final phrases of the opera, "Thou would'st not let me kiss thy mouth Johanaan. Well, I will kiss it now. I will bite it with my teeth as one bites a ripe fruit." And, Jeritza suited the action to the words. Disgusted, yet fascinated, the audience watched one of the most uncanny, blood-curdling and nauseating scenes ever depicted on the operatic stage. When it was over and the lights of the Auditorium went up, one arose from his seat as though awakened from a dreadful nightmare.

The remainder of the cast was splendid: Sydney Rayner, who made his San Francisco debut upon this occasion was Herod, lustful to the point of frenzy, but always singing. His future performances with the company will be anticipated with interest. John Charles Thomas, American baritone, was the Johanaan and proved a revelation; his voice is pleasantly modulated and his enunciation distinguished. He acted the role with proper dignity and authority. Dorothee Manski, as Herodias, revealed a contralto voice of warmth and beauty and her dramatic instinct lent effect to her portrayal. Picco, Steger, Caravacci, Oliviero and Paltrinieri gave an excellent sketch of the squabbling Jews.

The scenery was lavish, the lighting effects artistic and colorful, the general mounting admirable, while the costuming was in keeping with the period in which the drama was placed. For these important details, Armando Agnini, stage and technical director, is responsible.

CLARE CLAIBERT DEBUTS IN TRAVIATA

San Francisco will remember for a long time to come the scenes enacted during the American debut of the young French-Belgian coloratura soprano, Clare Clairbert, which was accomplished as Violetta in the San Francisco Opera Company's production of *La Traviata*, Saturday night, September 13. Consensus of opinion pronounced the occurrences unique in the opera history of this city. The Civic Auditorium once again was jammed to its capacity.

Warmly greeted on her initial entrance, Mme. Clairbert gained steadily the full approbation of her auditors. Clairbert is excellently suited to the role of Violetta. She has youth, beauty, vivacity, histrionic skill and a voice of rare quality. It is of phenomenal range and flexibility, great richness and sympathy, sufficiently deep and full of color. Her mezza voce is lovely to hear, likewise the purity of her intonation. There are few coloratura sopranos today who sing with such genuine artistry, with such intelligence and with such innate musical taste. On singing such as Clairbert's one might base an exposition of vocal technique, diction and style. Mme. Clairbert is a Violetta such as one dreams of. In exquisite gowns, she was piquant and appealing, thoroughly at home and resourceful in portraying gayety and emotional stress. At all times, she manifested an understanding of the dramatic possibilities of the part. With unerring art, she profoundly stirred the emotions of her audience in the last act. Here, she sang from the heart, she moulded her tones to the

(Continued on page 28)

Gigli and Merola Acclaimed in Manon

According to telegraphic communications, Gigli was accorded a genuine ovation at the opening of San Francisco's eighth annual opera season, as was also Gaetano Merola, director of the organization. The dispatch states: "The eighth annual season of the San Francisco Opera Company opened on September 11 at the Civic Auditorium with a beautiful production of Massenet's *Manon*. Five thousand persons, whose names figure prominently in social and musical circles, vociferously acclaim the artistic achievements of Gaetano Merola, general director, who conducted the performance, and the

distinguished interpretations of Beniamino Gigli as Des Grieux and Queena Mario as Manon."

Another telegram relative to the same performance said that "Manon was a personal triumph for Gigli. The theater was filled with about six thousand persons who acclaimed Gigli as a great artist during the singing of his every phrase, especially the famous *Dream* and *Saint Sulpice* scene."

Gigli again roused his hearers when, on September 11, he sang *Traviata* in company with the new coloratura, Clare Clairbert. "The performance reaped the greatest honors for the tenor who was applauded vociferously during the entire evening, being recalled again and again before the foot-lights alone." So said an eye-witness.

Salome, With Jeritza, Fascinates the West

John Charles Thomas and Sydney Rayner Share Honors

The second opera presented as part of the San Francisco Opera season was *Salome*, featuring Maria Jeritza. A wire from the coast reads to the effect that: "One of the most sensational and thrilling performances witnessed here for the past ten years was that of *Salome* given by the San Francisco Opera Company with Jeritza as Salome, a role wherein she has not been heard heretofore in this country, but one for which she is justly famous in European music circles. For one hour and a half the famous Viennese diva held an audience of four thousand spellbound by her realistic portrayal of one of the most stupendous operatic roles on record. Sharing honors with the prima donna was Sydney Rayner, young American tenor, who exhibited unusual vocal and histrionic ability. John Charles Thomas delighted all present with his magnificent baritone voice and carefully planned characterization of Johanaan. Merola conducted the Strauss work with all his customary authority and detailed knowledge of the complicated score. C. H. A."

Luisa Silva Triumphs in Recital

According to word received at the time of going to press, the first recital in San Francisco of Luisa Silva, contralto, under the management of Charles L. Wagner, resulted in a triumph for her.



LOUISE
ARNOUX

A STYLE ALL HER OWN

As a diseuse Louise Arnoux is a splendid vocalist. As a vocalist Louise Arnoux is a superb diseuse. So matched are vocal and dramatic abilities and gifts that it is an open question whether Louise Arnoux is better in a "straight" program with a costume group, or in a costume program with a "straight" group. Both are available.

The costume programs run the gamut of the folk lore of many peoples, with French and Russian predominant. The "straight" programs are mainly in the most modern vein, and highly sophisticate.

NEW YORK TIMES

At her Town Hall re-appearance yesterday Louise Arnoux showed that she had a very genuine gift for comedy, and her varied program sung with colorful costumes and vivacious pantomime had real charm and sprightliness.

MINNEAPOLIS TRIBUNE

Her songs were interpreted with ability and a happy faculty for characterization and with appreciation for their literary and musical content. There was elasticity of expression, delightful whimsicality, and telling vocalism, and a mood for each song that completely comprehended its character.

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THE TIMES (London)

"The recital emphasized very strongly the basic fact that here is a wonderful instrument which musicians must learn to use and will delight in using."



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NEUES WIENER ABEND-
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NEW YORK HERALD (Paris)

"Winifred Christie's musical intelligence, style, and virtuosity, brought out the full value of these selections with a breadth and really magical colouring, due to this instrument."

ERNEST NEWMAN WRITES:

" one of the most astounding experiences of my musical life—the hearing of the new double-keyboard piano invented by Emanuel Moor. . . . Music played on this extraordinary instrument takes on a new vitality. The beauty and grandeur of the effect cannot be conveyed by description. The instrument will create a sensation, for its possibilities seem infinite."

Bookings include:

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Boston, Symphony Hall	- - - - -	October 26
Philadelphia, Academy of Music	- - - - -	November 5
Chicago, Orchestra Hall	- - - - -	November 19

For all further particulars regarding available time and terms communicate with

Exclusivé Management: ANNIE FRIEDBERG

Fisk Building, New York

Salzburg Festival

(Continued from page 5)

revolutionary deed twenty-five years ago. Since then stage management (building on Mahler's great ideas) has advanced beyond him. The Salzburg production was too faithful to the model of 1905 to be really interesting save as a monument to what was. Aside from such mental reservations the performance was beautiful. Walter gave Gluck's music (in Wagner's arrangement) with all Gluckian grandeur and often enough with an added Mozartean warmth. Marie Gutheil's stage direction had the beauty and distinction of Greek sculpture; a pity she could not sing her once marvelous role of Iphigenie herself! It was entrusted to Margit Angerer, who was good but not more. Louise Willer's Klytemnestra had nobility but lacked dramatic power. Kalenberg (indisposed) was a poor Achilles, Schipper a compelling Agamemnon. The choreographic scenes (under Grete Wiesenthal's direction) were the weak spot of the production owing to poor performers rather than to Wiesenthal herself.

REINHARDT'S JUBILEE

The anniversary of the Salzburg scheme, and that of Reinhardt as a theatrical manager, coinciding as they did, furnished the occasion for several festivities. Reinhardt, aside from the annual Everyman, Schiller's *Kabale und Liebe*, and Goldoni's *Two Masters' Servant* (all of which were reported on in these columns) interpolated, as an extra offering, his ingenious production of *Somerset Maugham's* farcical comedy, *Victoria*. A nonentity as a play—but the most glorious vehicle for Reinhardt's imaginative art.



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LEONORA
DRAMATIC SOPRANO



CORONA
METROPOLITAN OPERA CO.

This performance, previously the delight of Vienna and Berlin—a sort of spoken operetta, with music, played on a piano (by Mischa Spoliansky) is fascinating from beginning to end. "Commedia dell'arte" transplanted into our period; improvisation on the flimsy background of a weak play; the ultimate realization of Reinhardt's familiar method—stage director versus playwright.

Reinhardt and his jubilee were the center of public attention for at least a week. This double celebration was the occasion for a special concert (with subsequent dancing) which was very "social" but artistically rather depressing. However, that was but a small blot on a brilliant festival. On the whole the Salzburg Festival of 1930 was a great success.

PAUL BECHERT.

Cornish School Notes

SEATTLE, WASH.—To the average New Yorker and Easterner, the Pacific Northwest probably suggests nothing more than fine scenery comparable to Norway and Switzerland: snow-capped mountain ranges, pine-clad foothills, sparkling-blue inlets and lakes, lumber mills and canneries, excellent hunting and fishing. All this is correct—but to those who have chosen this evergreen country for their home, the cultural side of life is by no means neglected.

The Cornish School of Drama, Music, Dance, in Seattle, offers the finest education in the arts under teachers gathered from the cultural centers of Europe and the East. Students are registered annually not only from the Pacific Northwest but also from all parts of Canada, Alaska, Hawaii, and such far flung states as Texas, Illinois, Michigan, Nebraska, Pennsylvania, Connecticut, and New York.

The Cornish School faculty is represented by such names as: Franklin Riker, voice department; Peter Meremblum, violin; Kolia Levienne, cello; Berthe Poncy, piano; Zeneida Sergeiva, piano; Jean Mercier, director of the drama department; Walter O. Reese, one of America's leading advertising artists, commercial art.

It has been the case of bringing the mountain to Mahomet. The Cornish School has brought to the western students the culture and educational opportunities of Europe and the East. Guest teachers are engaged for the different departments from time to time, and have included such internationally known names as Maurice Browne, Ellen Van Volkenburg, Michio Ito, Martha Graham, Adolph Bolm, Arthur J. Hubbard,

Vladimir Rosing, Sergei Klibansky, Mordkin, Marcel Grandjany, etc.

The Cornish Theater, situated right in the Cornish School building, is the center of much activity during the season; every week a program in one of the three arts is presented, and it is a custom to hold a reception following the concerts and plays, inviting the public to meet the artists. Cornish Friday nights are one of the bright spots in Seattle's winter music and drama season.

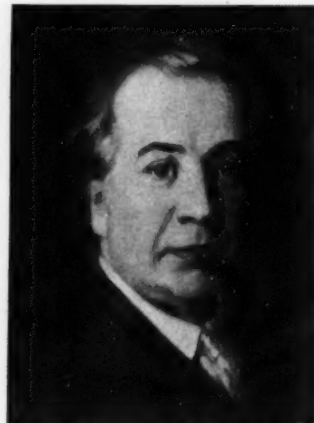
Some new names are to be added to the faculty for the coming season. The Dance Department will announce shortly a new director—an exponent of the Mary Wigman German school. Dalcroze Eurythmics will be under a new instructor, and John H. McDowell has been engaged for the Phonetics Department. Mr. McDowell is a graduate of Boston University and Leland Powers, and has had considerable teaching experience in this now widely recognized and important subject. Further information concerning the new faculty will be given soon. A new feature organized this summer is a travel course for students. Ella Helm Boardman, assistant to the director, is now in Europe with a group of students whom she has been conducting on an educational tour, visiting the music and dance festivals, the Oberammergau, and all points of interest to students of the arts. Nellie C. Cornish, director, is at present in Hollywood, where she is gathering data on the motion picture world, from an educational angle.

The Cornish School can be truthfully called the art center of the Northwest, and its increasing annual enrollment is proof of its recognition as such.

T.

Alexander Raab Returns to California

Shortly after the close of his most successful summer master class at the Chicago Musical College, Alexander Raab returned to Los Angeles, where a large class awaited his return. Mr. Raab is one of the most successful, and therefore one of the busiest piano teachers in Southern California, and



ALEXANDER RAAB

many young pianists emanating from his studio are making names for themselves in the professional world.

In Mr. Raab's Chicago master class, which was completely filled, were students from every state in the Union and Canada, and many who had studied with this eminent pedagogue in Europe. Mr. Raab has again been engaged for another summer master class at the Chicago Musical College.

Allan Jones Acclaimed

The telegram received by Haensel & Jones, managers of Allan Jones, from the conductor of the Aristos Club of Boston with which organization Jones appeared recently, reads: "Allan Jones acclaimed a tremendous success at Jordan Hall, Boston, Sunday afternoon, as soloist with Aristos Club. Finest tenor performance heard in Boston in years. Combination of glorious voice, exquisite artistry, simplicity of manner and magnetic personality. Thanks for such an artist."

And the press comments were enthusiastic, too. Said the Boston Globe: "The singer is gifted with a naturally warm, resonant, and agreeable voice. His work was characterized by sincerity and emotional feeling as

well as attention to polish. He received much applause from the audience and responded with several encores." The Boston Post commented: "Allan Jones showed himself to be the possessor of a smooth and agreeable voice, and a pleasing presence adds to the enjoyment of his singing. He was warmly applauded."

Munich Festival

(Continued from page 5)

Ring. Not everything was perfect to the last degree, since all things entrusted to the hands of man are subject to fluctuation and accident; but the general quality again emphasized Munich's pre-eminence in this particular field. The nearest points to perfection were reached in Rheingold and Götterdämmerung. In the masterful and convincing interpretation of these two works Hans Knappertsbusch established himself permanently as one of the really great conductors of the present day. It seems deplorable that an artist of such indisputable ability occasionally lays himself open to criticism by reason of arbitrary modifications of tempo (as for instance during certain unduly prolonged scenes of Die Walküre), thus jeopardizing the gratifying feeling of absolute security which he generally inspires.

The cast was not perfectly matched throughout, but in its principal parts it was mostly very satisfactory. Wilhelm Rode still remains one of the greatest interpreters of the roles of Wotan and the Wanderer. Both Gertrude Kappel's Brünnhilde and Elizabeth Ohms' Sieglinde were outstanding features of the cast.

LAUBENTHAL'S SIEGFRIED REACHES POETIC HEIGHTS

The parts of Siegmund and Siegfried were sung by Rudolf Laubenthal, leading Wagnerian tenor of the Metropolitan Opera Company, in his customary authoritative and distinguished manner. He was at his best in the Götterdämmerung death scene, where he reached really poetic heights.

Great vocal beauty and remarkable powers of declamation and action were displayed by Luise Willer (Fricka and Waltraute), Joseph Manowarda (Hagen) and the three Rhine Maidens, Elisabeth Feuge, Charlotte Klotzsche and Hedwig Fichtmüller. Maria Olszewska's Erda was again an incomparable vocal treat. A truly great feature of the cast was Gustav Schützendorff's Alberich, but not less great was Carl Seydel's incomparable Mime. Two more items of unusual excellence were furnished by Paul Bender's gruffly sinister Hunding, and Georg Hann's Gunther, which this singer definitely rescued from its traditional insignificance.

On the whole a standard of high excellence was reached and maintained throughout the entire Ring, and the audiences, to all appearances, were deeply impressed.

ALBERT NOELTE.

Rita Orville Gives a Musical "At Home"

An enjoyable evening "At Home" was recently given by Rita Orville, and needless to say the greater part of the evening was devoted to music.

Moissaye Boguslawski, pianist, was heard in the Ballade in G minor by Chopin, Scherzo in C minor by the same composer, and the Mozart-Liszt Don Juan Fantasia. Gertrude Wieder, contralto, and Rita Orville sang the duet from Aida. The Bird Song from Pagliacci, Mana-Zucca's I Love Life, and the Last Rose of Summer were other vocal offerings by Miss Orville. Boguslawski thrilled his listeners with his dominant mastery of his instrument. The accompaniment for the vocal numbers was supplied by Diana Kasner, who was at her artistic best.

Among the guests were Mr. and Mrs. M. Boguslawski, Dr. and Mrs. Charles Ginsberg, C. Oppenheimer, Betty Wayne, Mr. and Mrs. S. Wieder, Diana Kasner, Mr. and Mrs. M. Rubin, Dr. S. Newman and many others. The affair proved a delightful musical treat and was greatly enjoyed by everyone present.

Mildred Dilling's Summer in Europe

Mildred Dilling's summer was divided between concerts in England and the seashore resort where she has spent several seasons, Etretat, France. Again this year Miss Dilling was much in demand for broadcasting appearances, as her performances over the air have always been especially notable. On July 12 the artist broadcast from Birmingham (for Daventry) the Renié Concerto with orchestra, under Joseph Lewis. The British Broadcasting Company re-engaged her for a concert in London on July 21 and she was engaged to broadcast for them again on September 13 from the same city. On July 17 Miss Dilling played the Introduction et Allegro, by Ravel, under the direction of Basil Cameron, with members of his orchestra at Royal Hall, Harrogate. The conductor immediately requested the harpist to appear as soloist with the orchestra again on September 11.

EDWARD JOHNSON

ANOTHER TRIUMPHANT YEAR

1930

FIFTH RAVINIA SEASON

CHICAGO PRESS

"Perfection Everywhere. Johnson Has Never Sung So Well."—*Herald and Examiner*, June 28

AS ROMEO—July 7 and 15

"Mr. Johnson REMAINS THE ROMEO WITHOUT PEER. The score suits his voice perfectly, seeking out the warmth and brilliance. That he knows what to do on the stage is history."—*Journal of Commerce*

"His voice had fire and he sang with breadth of style and brilliance. An ardent lover and a romantic figure."—*Evening Post*

IN LOUISE—June 28

"Singing in the finest voice and manner. A characterization that went below the surface."—*Tribune*

"Johnson, excellent, clever, brainy, artist-tenor. French of impeccable clarity and polish."—*American*

"He sang with fire. He sent out phrases of brilliance."—*Evening Post*



LOHENGRIN

AS LOHENGRIN—July 21

"A Superb Lohengrin. Youthful, vigorous, excellent in song, with a peculiar gift of character to fit into the legendary magic.

"In excellent form with artistic restraint that worked wonders for beauty of tone."—*Herald and Examiner*

"A very fine performance. He will be remembered for notable treatment of wonderful creation."—*Eve. American*

"Artistic intelligence and vocal finish."—*Daily News*



IN L'AMORE DEI TRE RE—June 23

"He renewed his splendid gifts of Voice."—*Herald and Examiner*

"A most effective performance. Very fine."—*Evening Post*

"A picturesque figure. Manliness of characterization."—*Daily News*

"Gained greatly in depth and power of tone."—*American*

"Stimulated at the sight and sound. One of the reasons why the opera continues to hold its own against the films."—*Tribune*

IN TOSCA—July 23

"He sang the music as it has rarely been sung. It is by far his greatest role."—*Daily News*

"Especial richness of tone. An excellent performance. Made a striking figure and sang well."—*Evening Post*

"An excellent Cavaradossi."—*American*

"An artist with a gift for presenting a romantic role with distinguished bearing."—*Tribune*

AS FAUST—August 13

"Thrills Ravinia. Johnson rewon his high place. His voice always sympathetically sweet was rich and full. His interpretation is always perfectly true."—*Evanston News-Index*

"An evening of pure undiluted charm. Mr. Johnson was all times the romantic lover, always the embodiment of charm and grace."—*Evening Post*



ROMEO

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United States—Canada—California Coast

METROPOLITAN OPERA COMPANY
NINTH SEASON 1931

IS SINGING A HEALTHY EXERCISE?

BY HELEN BRETT
(Article I)

Is singing a healthy exercise? Yes and no. There are two kinds of singing: correct and incorrect. When one sings correctly, the burden of the tone is thrust entirely upon the muscles of the trunk (back, dia-



© Kesslere

HELEN BRETT

phragm and abdomen) and the muscles of the throat are left free and elastic to stretch out of the way of the tone and let it pass through unobstructed. This kind of singing is a healthy exercise. That is probably why the great singers are always such pictures of health, because they are stimulating circulation, thereby increasing vitality.

But—the vast majority of singers, even the greater number of those holding prominent positions in the world's foremost opera houses, clutch the tone with their throats, and place on this poor little muscular area the burden which should be carried by the whole trunk.

One can readily see how much more suited the combined diaphragm, back and abdomen muscles are to carry a heavy burden than those of throat. When this work is done by the throat the muscles become abnormally developed, and eventually "muscle-bound."

During this process they become hardened and immovable. When this happens the

circulation through the neck is impaired. You can easily see that the neck is the only channel for the supply of blood to the head. When this circulation ceases to go normally through the neck, it thus very evidently follows that the eyes, ears, brain, hair, teeth, etc., are robbed of their normal blood nourishment, bringing about complications the cause of which is little suspected. This becomes really serious, according to the extent of the hardening of the muscles.

Therefore, you can see the importance of correct singing for health, and the harmfulness of incorrect singing.

Those who have sung incorrectly should learn to loosen their throat muscles for health, even if they are indifferent to regaining their voices. Very few people imagine that correct singing has actual therapeutic value, and incorrect, a definitely harmful effect on one's constitution.

(Article II) will be published in next week's issue.

Alberto Jonas Returns to New York

After a most successful master class conducted during the summer in Los Angeles, Alberto Jonas, eminent pianist, sailed with Mrs. Jonas on September 7 from that city on the new 33,000-ton SS. Pennsylvania. The trip took them through the Panama Canal and to Havana where, during his short stay two months ago, Mr. Jonas was the recipient of unusual marks of admiration and esteem. The leading Havana newspapers published his picture on the front page, and all prominent musicians, clubs and conservatories of music united in doing him honor with banquets and receptions.

Alberto Jonas re-opens his New York studio, the objective point of many ambitious piano students, on September 23.

Daniel Visanska Returns to New York October 1

Daniel Visanska, violinist and teacher, is spending his vacation in Old Forge, N. Y., but plans to return to New York on October 1. He will then resume work with his

classes in this city, as well as in Tarrytown, N. Y., and New Canaan and Stamford, Conn.

Rudolph Ganz in Paris

Rudolph Ganz was waiting for the steamer train in Paris a few hours before he sailed for New York, but, unlike many of the Americans who visited Europe this summer, he had a refreshing tone of optimism. Almost in the words of the poet, Hope sprang eternal in R. Ganz' breast.

"Conditions in Europe are no worse or better than conditions in the United States



RUDOLPH GANZ

at present," he said. "This year happens to be dull in a business way, and music is now feeling the results of the radio craze. In America we seldom do anything without overdoing it, and we soon get tired of anything that is overdone. Consequently, real music is bound to recover from the present shock, and the radio will take its normal place as a great musical educator, especially in the out-of-the-way places which ordinarily would hear no music at all.

"And then there are the schools. Music is now taught in the public schools in the United States. It is coming more and more to rank as a serious study on a par with history, for instance. We are educating

our public for our concerts. I am not altogether in favor of our university system, which, in my opinion, is approaching Prussianism. I refer of course to the rule which requires the teachers to be certified Bachelors or Masters of Music—rules which are intended to keep out incompetent teachers. But they are likely also to keep out some of the very best and greatest of teachers who have not considered alphabetical distinctions of any value. You will remember that the famous bed of Procrustes in ancient days not only stretched the short men to its length but reduced the long ones to the same dimensions. Well; here's the train. Good bye!" C. L.

Novelties and Revivals for Chicago Opera Season

Scheduled for production by the Chicago Civic Opera Company during the 1930-31 season are four novelties and three revivals. Of the novelties, two will be French and two German works, and among the French one will be a world premiere and the other an American premiere. Two revivals will be given in French and one in German.

Die Meistersinger by Richard Wagner and The Bartered Bride of Friedrich Smetana will be the German novelties to Chicago, and Hamilton Forrest's Camille, Ernest Moret's Lorenzaccio, those in French. Camille will have a world premiere and Lorenzaccio an American premiere.

After several years' absence from the repertory of the Chicago company, Tiedland, in German, and The Jewels of the Madonna and Andre Chenier, in Italian, will be reinstated.

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—News, Detroit, Mich., Nov. 19th, 1929.

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World, New York, November 9, 1929.

"Grainger displayed the highest, the most indispensable qualities of a pianist who has technical proficiency, sensitiveness and imagination. Few piano recitals in past years have been so musical."

Herald, Boston, Mass., January 9, 1930.



Photo by Morse

"The People's Poet of the Piano.' He played Bach last night as no one else plays him on the piano. His Chopin is sweet as Pachelbel's but far more bright and singing. And his own 'Hunter in his Career' was in best Grainger style—tuneful, happy, haunting, and always beautiful music that is as sure to live as the sun is to shine another day."

Evening Telegram, Toronto, Canada,
October 2, 1929.

"It was a delightful concert by one of the most engaging of musical artists."

Evening News, Albany, N. Y.,
October 25, 1929.

"As winsome and caressing a tone as has been heard from any pianist this season."

Tribune, Chicago, Ill., April 22, 1930.

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Van Hoogstraten Spending Holiday in Europe

Willem van Hoogstraten, who ended his ninth consecutive season as conductor of the New York Stadium Concerts on August 31, sailed September 1 on the SS. Paris for a European vacation. Mr. van Hoogstraten, in addition to his five weeks at the Stadium



WILLEM VAN HOOGSTRAKEN

this summer, made four appearances as guest conductor of the San Francisco Symphony and also directed the Philadelphia Orchestra in two concerts at Robin Hood Dell, Philadelphia's new stadium.

Before he sailed, Mr. van Hoogstraten, in an interview given to the New York press, expressed his conviction that the rush of modern life has done a great deal to dull the artistic appreciation of music. Mechanical devices and inventions which make music of a sort accessible to every one, are, in his opinion, doing more harm than good. "Just turning a dial or pushing a switch does not bring you into the proper mood for listening to music," the conductor said. "By making it too easy for people to hear music, mechanization is killing music." Mr. van Hoogstraten went on to say that for this reason he was very glad of the existence of the Stadium concerts, for through them real music may reach many thousands of people. It is his belief that more symphony orchestras are needed in America, and that they should be supported by the municipal governments.

The conductor plans to spend a quiet holiday in Germany, with occasional trips into Munich to enjoy the music, but not, he said, to refresh himself with the beer of that city, for he does not drink.

Mr. van Hoogstraten will return to the West Coast to take up his duties as director of the Portland, Ore., Symphony Orchestra on October 20.

Alfred Spouse at Cornell University Summer Session

Alfred Spouse, head of music in the public schools of Rochester, N. Y., has passed a busy summer as a faculty member of the Cornell University summer session. Mr. Spouse was in charge of several music courses, among them the voice training classes, which were attended by high school and college teachers, private teachers of voice and others. The work of Mr. Spouse's students was notable for the keen interest taken in the course and for the fact that, at

the end of the season, it was found that not a single member of the classes had failed to come up to the required standard of work. According to Mr. Spouse, the significance of this is that schools and colleges, and private teachers as well, are beginning to realize the importance of group singing, and the advisability of including this subject among the regular courses of study. At Mr. Spouse's suggestion, the American Academy of Teachers of Singing has formally endorsed a movement to bring this about.

Fourteen New Members for Philadelphia Orchestra

The Philadelphia Orchestra will begin rehearsals for its thirty-first season on September 29 under Leopold Stokowski, and will include fourteen new members. Numbering 110 men in all, the orchestra again comprises eighteen first and eighteen second violins, fourteen violas, twelve cellos, ten double basses, four flutes, four oboes, five clarinets, four bassoons, eight horns, three trumpets, four trombones, tuba, tympani, two batteries and two harps.

In the harp section a new and interesting personality will be Edna Phillips, who is

for the basses. In the woodwinds the first desks will be filled by William M. Kincaid (flute), Marcel Tabuteau (oboe), Louis De Santis (clarinet), and J. Walter Guetter (bassoon). In the horn section, Domenico Caputo will alternate with Arthur I. Berv as first. Sol Cohen will again lead the trumpet section, Simone Belgiorio the trombones, and Philip A. Donatelli the tubas. Oscar Schwar will again preside at the tympani.

The sale of tickets to new subscribers who placed their orders in advance began on September 12 and ended September 15. The season sale for all the concerts indicates capacity houses as heretofore.

Katherine Bellamann Studio Activities

On a recent recital program at the Katherine Bellamann studio the featured singers were Basil Rallis, interesting Greek tenor; John Lynskey, always a favorite at these recitals, and Charles Fowler, whose impressive baritone voice won instant approval. These young men sang with authority and unflinching good taste, displaying well produced voices and a fine sense of musical values. Excel-



HEINRICH GEBHARD,

Boston pianist, pedagogue and composer at his summer home, Restabit, on Bailey Island, Me. Mr. Gebhard went to Boston for two week-ends to teach, and gave a recital at Gloucester, Mass., on August 26, at the home of Mr. and Mrs. Chester Humphrey. On August 31 he gave an open air recital on his own grounds on Bailey Island before a large audience, the piano being placed on the piazza of his studio. Mr. Gebhard returns to Boston on October 1, to resume his teaching.

Georgia Stark Delights at Hollywood Bowl

Georgia Stark, coloratura soprano, won an ovation from an audience of 30,000 at the Hollywood Bowl concert of August 26, which was followed by superlative praise from the press the next day.

Miss Stark's program number was the difficult Shadow Dance from Meyerbeer's Dinorah. Thunderous and prolonged applause brought an encore, the Caro Nome aria from Rigoletto, which in turn brought a second encore, Home Sweet Home, in which the fair singer accompanied herself at the piano.

Marjorie Ross, writing in the Hollywood Daily Citizen of August 27, said of Miss Stark: "Georgia Stark, soloist at Hollywood Bowl last night, completely won the admiration and appreciation of an unusually large audience with the loveliness of her voice and the charm of her presence. She exhibited transparent purity of tone and sang with faultless technic. Her voice is alluring in its sweetness and this is one of the chief delights of her singing."

"Georgia Stark, as guest coloratura soprano, caught the big crowd upon the wings of her cadenzas, standing well to the fore as one of the greatest expectancies in the vocal field," wrote Carl Bronson in the Los Angeles Evening Herald.

Darby Compton, of the Los Angeles Evening Express, was of the opinion:

"It was at once obvious that hers is a voice even in quality over the entire range, produced with ease and under control. The miracle of Bowl acoustics carried her every staccato over the vast inclosure, enhancing the natural warmth and color."

Finally, Edwin Schallert, writing in the Los Angeles Times: "Miss Stark justifies her title of coloratura soprano, her work being especially alluring in the more florid passages."

Coppicus Arrives

F. C. Coppicus, of the Metropolitan Musical Bureau, arrived in America on the SS. Europa on September 15, after five months' absence.

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the second woman to be engaged by the Philadelphia Orchestra as a harpist. The first was Mrs. John Marquardt, wife of a former concertmaster, who held the position during the season of 1902-1903. Miss Phillips, a pupil of Carlos Salzedo at the Curtis Institute of Music, replaces Vincent Fanelli, Jr., former first harpist with this orchestra. She is a native of Reading, Pa., and began her musical career as a pianist, having been admitted to the Curtis Institute as a scholarship pupil some four years ago.

Other new players include Simone Belgiorio, trombone; Arthur I. Berv, horn, a former Philadelphia Orchestra member and pupil of Anton Horner; Milton Feher and Jacques Singer, violin; Louis De Santis, clarinet. Seven of the new members come from the Curtis Institute of Music orchestra. They are Frank Miller, cello; Oscar Zimmerman, bass; Robert Bloom, oboe and heckelphone; Max Weinstein, oboe and English horn; Meyer Simkin, violin; Robert McGinnis, E flat clarinet, and Paul Ferguson, viola.

It is Mr. Stokowski's intention to maintain the system of alternate concertmasters, each man in the first violin section taking the post in turn, as was done last year. There will, however, be many familiar figures in their accustomed places, Irving Bancroft again occupying the first stand for the second violin section, Samuel Lifschey the first stand for the violas, Willem van den Burg for the cellists, and Anton Torello

lent accompaniments were provided by Alice Lynskey.

The Bellamann studio is attracting an increasing number of baritones and tenors, who find there a teacher who is a capable diagnostician and who deals successfully with the problems of men's voices.

Activities of other Bellamann studio artists include: Josephine Roberts, soprano, engaged for the Max Gordon Revue; The Bellamann Singers, a trio consisting of Ella Vanson, soprano, Jean Rhyne, mezzo, and Helen Justis, who gave radio programs during August; Ella Vanson, who sang over WEAF on August 27; other radio programs being given by Rosa Currie, John Lynskey and Helen Justis; Borgny Hammer, daughter of the celebrated Norwegian actress, who has been engaged by the Shuberts for the Three Little Maids company; Ernest McChesney and Tom Coppinger, who have been added to the cast of Princess Charming.

Pat Henry, leading tenor last year in the Vanities, has returned from a Chautauqua tour through Canada. James Davis, Basil Rallis, Woodward Ritter and Patty Hastings have been engaged for the Connelly-Swanstrone operetta, Princess Charming. Blanche Blackwell has joined a Keith vaudeville act as prima donna. Ben White, who has been singing in musical stock during the summer, has just returned to take up his work at the studio. Helen Casey, contralto, is on tour with a Keith act in the South.



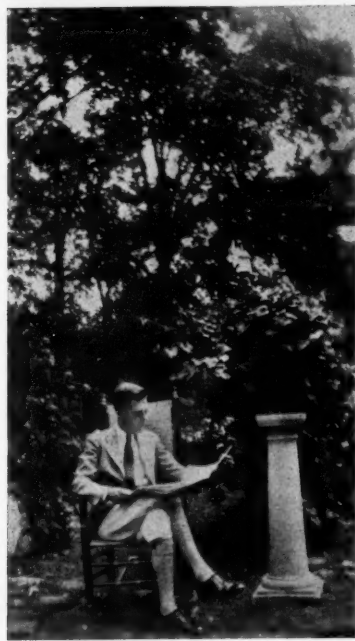
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LEON CARSON,

Well known vocal teacher with Nutley, N. J., and New York studios. The accompanying snapshots give some idea of the beauty of the garden surrounding his Nutley studio.

A Studio and Its Garden

Nestled away under the shadow of one of the Jersey hills in the town of Nutley is a quaint little green-shuttered white colonial cottage. It is called "Applecroft" because it was built by its owner on the site of an ancient apple orchard and around one old apple tree in particular.

From one year to another many young students pass through the white gate, which is flanked on either side by gate posts and hedge, and on through the simple but digni-

fied portals,—for "Applecroft" or the "little homestead," is the New Jersey studio of Leon Carson, well known young vocal teacher.

Inside, one finds the studio, delightful in its quiet and informal atmosphere, with its carefully chosen water-colors on the dark green grass-clothed walls, and the whole perhaps dominated by the Steinway grand and a lovely Colonial fireplace and mantel. There are flowers around, too, some in high vases, others in low, and all lending their beautiful coloring to the general harmony of this study room.

And, speaking of flowers,—a semi-formal and delightfully fragrant garden is found spreading itself to the sun at the rear of the cottage. Here, in the final splendor of their beauty during these balmy autumn days, are growing old-fashioned flowers in profusion and charming variation in formal and informal layout; beds filled with deep yellow marigolds and snap-dragon shaded from white and the palest yellows to deep pinks and coppery bronze, and brilliant zinnias of red and gold. Also along the borders long beds of stately, delicate cosmos waving in the breeze, and occasionally a Japanese gilded lily together with American white ones. A sun dial here and a bird bath there,—and down through the centre of it all a quaint irregular stone path leading to a little white arch and gate set quaintly in a high hedge, while overhead the leafy arms of the giant oaks in the adjoining wood cast into the sunlit spaces a tracery of their shadow.

Here indeed is a setting of beauty and calm within the confines of which the teacher may, without interruption, gain additional inspiration for his work and devote his thoughts to the quiet study of his many besetting teaching problems, the preliminary outlining and the serious planning of his pupils' schedules for the coming season, together with the consideration of other musical matters too numerous to mention in this brief writing.

Mr. Carson's studio at Nutley, N. J., as well as his attractive new New York studio located in the Sherman Square Studios, will open for the season on September 24.

Longy School of Music Changes Location

The Longy School of Music, which for the past fifteen years has been established

and conducted in Boston, Mass., has moved from Hemenway Street to Church Street, Cambridge. The new quarters were in readiness September 1 and the registration office in the new location opened September 15. The change to larger quarters gives opportunity for development in several ways, including an increase in the number of departments in the school, an increase in the number of instructors, and an opportunity to help adequately take care of a larger enrollment of students.

The Longy School of Music was founded by Georges Longy, and, on his retirement, his daughter, Renee Longy Miquelle, succeeded him as director. When Mme. Miquelle accepted a position at the Curtis Institute, she was succeeded by Minna F. Holl, long associated with the Longy School. Included in the plans for this fall is a memorial concert for Mr. Longy, to be given in Jordan Hall, Boston, November 3.

Dudley Buck Lectures at Columbia University

Dudley Buck, well known teacher of singing, formerly of New York but now affiliated with the Columbia School of Music of Chicago as head of the vocal department, had one of the busiest summers of his career.

After a strenuous winter in Chicago, followed by a short period of rest, Mr. Buck came to New York, where he again held three lecture classes at Columbia University during the six weeks' summer session, from July 7 to August 15. These classes consisted of a course in the teaching of voice culture, advanced voice culture, and interpretation of standard song literature.

Many of Mr. Buck's former pupils sought this opportunity to study with him again, so that little time was left for the many summer session students who wished to supplement their class work with private instruction. Mr. Buck said that he regretted exceedingly that he was not able to find time for more of them, for he considered the class, as a whole, most exceptional, and many of the voices were unusual. He added that it had been a real inspiration to work with such intelligent students even in the face of the extremely hot weather which New York suffered under during most of the summer.

When asked how he enjoyed his first year in Chicago, Mr. Buck replied, "I find it a most satisfactory place for my line of work, as the city is very musically alive and there are more opportunities in that part of the country for young singers than I ever found to be the case in the East."

Patton Completes Season With Cincinnati Opera

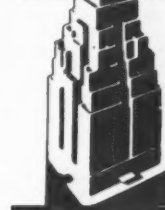
Fred Patton, baritone, recently completed his fifth consecutive summer season with the Cincinnati Opera Company. Mr. Patton made three appearances in each of the following roles: Plunkett in Martha, Wolfram in Tannhäuser, Ferrando in Il Trovatore, Leporello in Don Giovanni, and Amfortas in Parsifal.

Mr. and Mrs. Hughes Enjoy Vacation

Mr. and Mrs. Edwin Hughes, following the close of their successful summer master class, have been enjoying a vacation. They had a delightful stay at Bar Harbor, Me., and went from there to Loon Lake in the Adirondacks. The Hughes studios will reopen on September 29.

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—Vienna Tagblatt

"This artist of charming appearance, with a beautifully developed technique and a finely graduated touch, showed interpretative powers of a high order."

—Budapest Nemzeti Ujsay

"The first time that a Winnipeg pianist has appeared with the Minneapolis Symphony, Miss Clare's performance was one to be proud of, and she received a tremendous outburst of applause."

—Winnipeg Free Press

"One of the most gifted and intellectual of Canadian pianists."

—Hector Charlesworth, Toronto

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Skalski Orchestra's Plans for Chicago Season Announced

Robert Macdonald Appointed Director of Columbia School—Ruth Ray Resigns Orchestra Post—Other News.

CHICAGO.—During the coming season the Skalski Orchestra, which made such a favorable impression during the past season, is considerably broadening its activities. Kimball Hall, which has been completely redecorated and transformed into a most attractive, cheerful and intimate theater, will be the home for the orchestra's season, which will consist of daily programs beginning October 30. On week-days a complete performance will commence at each of the following hours: 6:30 p. m., 8:00 p. m. and 9:30 p. m., with matinees at 2:00 p. m. on Tuesdays and Fridays. The Sunday schedule is 2:00 p. m., 3:30 p. m. and 5:00 p. m.

In order to satisfy all tastes each of the daily performances will be of a different type; popular, semi-popular and classic, and the three programs will be changed weekly. Nor is orchestral music exclusively to be featured; there will also be vocal and instrumental soloists, choral offerings, operatic, dramatic and dance scenes with orchestra or piano accompaniment, even chamber music and piano solo items.

The concerts will be given at popular prices, ranging from 25 cents for balcony seats to \$1.00 for the main floor. Subscriptions to fifteen concerts (one concert per week for fifteen weeks) are \$3.75, \$7.50, \$11.25 and \$15.00.

The soloists will be selected from Chicago's artists of renown, and in this the Skalski Orchestra is establishing itself as a civic factor unequalled by any other musical organization in this city, and deserves the wholehearted support not only of the public, but of all professional artists as well. It offers an outlet to artists in their own city, on their own merits, without the financial risk usually accompanying a concert venture on their own. Soloists will be paid for their services.

No competitive phase enters into the Skalski Orchestra makeup. It is creating for itself a place of its own, which by force of attracting a new public, ridding it of the notion that musical enjoyment is a luxury for the privileged few, interesting them, eventually, deeper in the most universal of all arts, will doubtless make thousands of people desire to enjoy other musical offerings. Mr. Skalski believes that this will lead to their trying to express their own musical leanings, and study music and dancing, or to possess musical instruments of their own, or, at least instruments reproducing the music of others, and thus will music and dance teachers, music industries, and other musical organizations benefit by this civic factor.

The Skalski Orchestra Association is a civic organization absolutely independent of any other organization or school and is a corporation not for profit, but aims at making the venture self-supporting.

A noteworthy feature of the season will be the inclusion of numerous American compositions in its programs. Another branch of the Association's activities will provide an opportunity for one younger generation of soloists. They will be enabled to appear, whenever there is a really exceptional talent to present to the public, under favorable conditions, with orchestra or piano accompaniment. Selection of such artists will be made on their own merit solely, and they will be paid for their appearances.

ROBERT MACDONALD MADE DIRECTOR OF COLUMBIA SCHOOL.

Upon the resignation of Clare Osborne Reed as president and director of the Columbia School of Music, the board of directors appointed Robert Macdonald to that post. Since its founding, thirty years ago, Mrs. Reed has done much toward bringing the Columbia School of Music to its present high position among prominent music schools of the country, and has been among its most eminent teachers. Mrs. Reed, who has

trained and developed many fine young artists making names for themselves in the professional field today, will retain her place on the faculty as a teacher of artist students.

The administrative directors of the school are Robert Macdonald, Arthur Kraft and C. E. Feely.

WITHERSPOON STUDIO NOTES

Herbert Witherspoon opened his studios for the season on September 8, and the contest for the free scholarships given by Mr. Witherspoon and Helen Wolverson was held in the afternoon of the same day. So many applicants came to sing that another contest was arranged for September 12 and the winners will be announced in due season.

Mr. Witherspoon has received invitations to lecture in several southern cities and will also appear with some of the state teachers associations.

His new book, Thirty-six Lessons for Teacher and Student, has gone into the second edition and is greatly in demand.

Many former students have returned to the studio and the new arrivals provide excellent material for development.

Mr. Witherspoon has decided to conduct the same type of private school for singing as he had in New York.

WALTER SPRY'S NORMAL CLASS

Beginning October 9, Walter Spry will hold a normal class for piano teachers at the Columbia School of Music for a season of thirty weeks. This well known educator will introduce many novel features, as a few of the subjects here given will indicate: The Relation of the Physical and Spiritual in Piano Study; Fundamentals in Technical Training; Psychological Treatment of the Pupil; Early Studies in Bach; The Importance of Scale Practice; The Sonatas of the Classical Period; Modern Technic Since Liszt; How to Improve the Ability to Read and Memorize.

ENRICO CLAUSI SINGS FOR OPERA CLUBS

Enrico Clausi, Chicago tenor, has been appointed soloist to appear in the musical affairs given by the Associated Civic Opera Clubs at their meetings during September and October.

RUTH RAY'S SCHEDULE CANCELS ORCHESTRA POST

For three years, Ruth Ray has been concertmaster of the Woman's Symphony Orchestra of Chicago and now must give up the post as, what with the many concerts booked for her and the large violin classes registered for her at Columbia School and out of town, there will be no room in her heavy schedule for rehearsals and concerts with the orchestra. Miss Ray gives up the post with regret, she says, as she has been very happy in her connection with the orchestra and is keenly interested in the work it is doing. She has enjoyed a month at Jackson Hole, Wyoming, swimming, riding horseback, motor-boating, hiking and fishing, and is most enthusiastic in her praise of beautiful Jackson Lake and the Tetons. Before returning to Chicago she gave a recital at Idaho Falls, on September 10.

ADDITION TO HAYDN OWENS' FAMILY

A card announces the arrival on August 30, of Sarah Jane at the household of Mr. and Mrs. Haydn Owens at Winfield, Kans. JEANNETTE COX.

Two Famous Augustas

Augusta Cottlow writes from her summer home: "One of the pleasantest recollections of my vacation is our annual visit to my dear old friend, Mrs. Anton Seidl, who lives a quiet, retired life in Kingston, on the opposite side of the river. But in spite of her seventy-six years, her enthusiasm over music has never waned, her eyes are as

bright, her complexion as ruddy, and she is as mentally alert as when I first knew her.

"She has so many wonderful recollections of musical life both in this country and Europe that the hours spent with her are both pleasant and profitable. She relates that Dr. Leopold Damrosch persuaded her to come here a year before her gifted husband, and she will be remembered by all opera goers in the early days of the Metropolitan as Augusta Kraus, who was the first Eva in the Meistersinger in the early performances of Wagner in this country.

"Mrs. Seidl relates with pride that it had long been her husband's ambition to come to the United States, and he lost no time after his arrival in becoming an American citizen. It was Anton Seidl who introduced me to the New York public under his baton during my early prodigy years, and our friendship formed then has remained unbroken. During my last visit Mrs. Seidl read me a letter from the late, lamented Lilli Lehmann, written a few days before she passed away. It was full of interest, and beautifully worded and written, telling of her active life, of her arising at half past six in the morning, beginning to teach at eight o'clock, and continuing until seven in the evening—truly a remarkable record.

"My vacation is drawing to a close, and I shall soon be in active musical life again; but oh! how I regret leaving my beautiful flower garden (horticulture is one of my hobbies) which I have attended to personally, digging, hoeing, planting, transplanting and watering, so that my garden has been the subject of admiring comments from many visitors who have seen it." W.

Hertz Returns to Conduct San Francisco Symphony

His Reappearance Marked by Great Enthusiasm—Myrtle Leonard Welcomed Back in Song Recital

SAN FRANCISCO, CAL.—Alfred Hertz was received with enthusiasm on the evening of September 2, when he reappeared at the Exposition Auditorium to direct the San Francisco Symphony Orchestra after his absence of several months. The occasion was the tenth and final concert of the summer symphony series, and the ovation accorded him by the 10,000 music lovers present served anew to impress one that Mr. Hertz always has and always will dwell firmly in the affection of the San Francisco public. When the demonstration subsided, his magic baton led a marvelous execution of Beethoven's Ninth Symphony, the work wherein he made his San Francisco debut fifteen years ago.

MYRTLE LEONARD IN RECITAL

When a contralto voice of rare beauty and fluency, a charming personality, and skill at program building are the fortunate possessions of an artist, one may be sure that complete satisfaction is in store whenever she chooses to appear. Such was the case when Myrtle Leonard gave a song recital in Scottish Rite Hall and attracted a large audience.

The event was in the nature of a "homecoming" concert for this gifted singer has been away from San Francisco several years, winning successes in other important musical centers of the country. One was lost in admiration that any individual could indulge in such fine vocal expression and simultaneously exhibit those personal graces which add piquancy to a sympathetic interpretative style. Myrtle Leonard does; and a youthful spontaneity seems to envelop her every action. In referring to her ability as a program-maker, it might be unjust to accord her selective powers too much credit, for her artistry has much to do with making everything that she sings extraordinarily lovely. Particularly well done as to dramatic accent and authoritative style was Erda's Warning from Wagner's Das Rheingold. This Miss Leonard sang as an encore to a beautiful group of songs from the pens of modern German composers such as Hugo Wolf and Richard Strauss. Other numbers on her list



AT ZARAGOZA, SPAIN

Fitchugh W. Haensel, Sidney Franklin, the only American bull fighter, and Leo MacDonald, personal manager of Admiral Byrd, with Mrs. Haensel and Mrs. MacDonald in the car.

were early Italian classics, songs representative of present day Italian, French, Russian and English writers, and the great aria, Ah! Mon Fils, from Meyerbeer's Le Prophète. It was a long program, one that demanded for its successful interpretation an artist who has mastered every phase of vocal art. This Myrtle Leonard has done. Her delighted audience demanded numerous encores which were graciously given.

Lincoln Batchelder, as always, was the accompanist par excellence.

ANOTHER STUDIO REOPENS

Grace Davis Northrup, well-known soprano and vocal pedagogue, announced the opening of her San Francisco studio for the new season. For many years Mrs. Northrup was soloist at one of New York's largest churches, and during her fifteen years' residence in the Eastern Metropolis earned an enviable reputation for herself in the fields of oratorio and concert. Since her return to this city three years ago Mrs. Northrup has been busily engaged teaching and today several of her artist-pupils are soloists in churches and on the radio. C. H. A.

Maurice La Farge Resumes Teaching

Maurice La Farge, well known French coach and vocal teacher, has already resumed teaching at his New York studios. There is perhaps no one better equipped to coach the French song literature and operas than Mr. La Farge, who was at one time associated with such fine artists as Clemont, Calve and Melba, even though he is still a man young in years. Before opening his own studios, Mr. La Farge was assistant for several years to Frederick Bristol.

Some years ago when Myrna Sharlow went to Clemont with an idea of studying, he recommended her to Mr. La Farge as being "the best French coach in the world." Mme. Sharlow worked with him then on French repertory for two seasons.

In addition to his teaching, Mr. La Farge has been fulfilling a number of concert and radio dates. Among these was a concert with Rafaelo Diaz at the home of Mrs. Thomas Phillips in Washington, D. C., where he also played over Station WMAL. Every Tuesday evening, Mr. La Farge and his artist, Anne Stillings, contralto, are heard over Station WMSG, New York.

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REMINISCENCES OF LEOPOLD AUER

By Vladimir Graffman

[Vladimir Graffman studied with Leopold Auer from 1908 to 1913 and is considered one of the outstanding exponents of his method. He was assistant to Auer in New York for several years, but now maintains his own studios here. Mr. Graffman states he does not want to repeat facts which Auer has told in his book, *My Long Life in Music*, or to speak about his interpretation, which Auer very interestingly discusses in his other book, *Violin Master Works and Their Interpretation*.—The Editor].

"From the time I started my violin lessons with my first teacher, Elias Malkin, who was himself a pupil of Leopold Auer, and was also the first teacher of Jascha Heifetz, the name of Auer was to me the symbol of my highest destination.

"In the autumn each year, at the conservatory examinations, all hearts would beat faster when Auer appeared—with his glittering eyes that looked straight through every pupil.

"Show what you can do! Auer would command. As a great teacher, he would always find something good in each pupil (even though he were not a genius), if not fire, temperament, refined style, tone, etc.

"Professor Auer often said: 'I believe in talent, in genius, in sensitive reaction to the beautiful!' On some occasions in the middle of the term, a little boy with long hair would come with his father to be heard by Auer. The father would tell how wonderful his child was, to which the Professor would reply: 'Nobody can surprise or strike me unusually.'

"But I remember how surprised he was one morning when a boy of eight or nine appeared at the examination. He played a Beethoven Romance and the Paganini Caprice No. 24. All afternoon during the classes Auer kept murmuring to himself: 'But how is it possible? How could he have done it?'

"As Auer was never excited, the entire class knew a great genius had arrived. His name was Jascha Heifetz.

"Auer was very strict as to the regularity of class lessons. Some pupils, and some very excellent players, were actually afraid to go for a lesson. When the Professor did not see pupils for some time, he often suspended

half a dozen at once. But they all became alarmed and asked for another chance.



LEOPOLD AUER AND THREE OF HIS PUPILS who are occupying prominent positions today in the musical world: (Behind Prof Auer), Vladimir Graffman, (in front) Paul Stassevitch and Cecilia Hanson, in their student days.

"The most valuable thing in all the pupils' estimation was the wonderful playing of the

master himself. At any time he would play Brahms or Paganini, Vieuxtemps or Glazounoff, etc., and comment with a smile: 'This is the best way to teach.'

"I remember hearing him do Beethoven and Tchaikowsky with orchestra. A remarkable performance! At that time he was sixty-five, but he played with the fire and abandon of a much younger man.

"The quartet classes held weekly were also very interesting. Most of the pupils had to play in turn, first and second violin, and then the viola. Even the best players, and these included some of the more prominent virtuosos, got their share of chastisement for not holding the adagio of a Beethoven quartet or by playing as soloists. He said: 'First comes the music—the performer is secondary.' Contrary to other contemporary composers, Professor Auer did not force his compositions on his pupils. Once I went for a lesson, taking one of his own compositions with me. When Auer saw the music, to my astonishment, he said: 'The composition is not so good, unless you play it well.'

"The last time I saw the Professor I said: 'How lovely and pleasant your home is.' His answer was: 'But I do not know how long I am going to be here.'

"In his last years Auer was much more reserved. His pupils in the United States cannot imagine the fiery times we pupils had in Russia.

"To one he would say: 'You have the blood of a fish.' To the next he might ask: 'Have you ever been in love?' and if the answer were in the affirma-

tive, Auer would answer: 'Think of your Julietta and play with more warmth.'

"At Saturday lessons he often announced that a pupil was to play a certain standard concerto at the pupils' concert the following Friday. When a pupil would exclaim: 'Oh, but I have not played that work for six months,' the master would say: 'You did it well before, so you will do it better now.'

"He used to say to the pupils who played rapidly: 'The faster you play, the slower your progress, and vice versa.'

"Once when one of his pupils, who is now in America, came to class in a Russian blouse, Auer looked at him and inquired: 'Are you living in a civilized country, or in Asia?'

"Another time a pupil, after having heard Kreisler play a certain variation at a very slow pace, did the same thing.

"You are not Kreisler yet,' said Auer, 'so please play in tempo.'

"And I remember another occasion in New York when a girl came to him for a hearing and played rather badly. Auer looked at her in a puzzled fashion and asked: 'Do you like the violin?'

"Oh, yes,' she replied. 'I adore it.'

"To which Auer replied: 'But the violin does not like you!'

"Yet on the other hand, Auer was also generous with his praise. Often a pupil, having played extremely well, would be greeted with the words: 'Fine,' 'Famous' and 'Bravo.'

Schipa's Difficulty in Traveling

While free from the recent "outbreak" in Buenos Aires, Tito Schipa had some trouble in traveling in South America, which is explained in a cablegram just received by Evans & Salter, his managers:

Evans & Salter, New York.

Detained ten days at Mendoza, Argentina, account Andes unpassable, snow covered. Reached Santiago today. Making trip by airplane. Marvelous experience. Regards.

SCHIPA.

Schipa earlier in the summer had appeared at the Colon Theater, Buenos Aires, where he scored great success. He is now fulfilling an operatic engagement in Santiago, Chile.

Jagel Flies to Opera

Frederick Jagel says he had the thrill of his life recently when he flew from San Francisco to Los Angeles for the opening of the opera season there. Mr. Jagel will make his debut in *The Girl of the Golden West*.

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LEONORA CORONA BELIEVES OPERA OFFERS FULLEST MEANS OF EMOTIONAL EXPRESSION

American Soprano First Tried Piano but Found Singing More to Her Liking—Achieved Success Only by Means of Hard and Diligent Study.

Leonora Corona has been enjoying an extreme novelty: her first summer in America in several years. The singer's early career has been written about many times in the columns of the *MUSICAL COURIER*: how she went abroad to study in 1918 and, after a year, made a successful operatic debut, thereafter singing almost continuously here and there in the leading opera houses of Europe for four years.

Summer meant no vacations for Miss Corona, who was apparently more eager to advance in her career than to snatch at a good time. Miss Corona has maintained this attitude at the Metropolitan Opera where she recently finished her third consecutive season and for which she is preparing new roles for 1930-31.

When a *MUSICAL COURIER* representative called on Miss Corona one scorching hot day, she was cordially received by the attractive young artist, who appeared refreshingly cool in a becoming gown of tan and green chiffon. One certainly never would have suspected Miss Corona had scarcely finished an hour or two of rehearsal with her accompanist. This, by the way, is a daily occurrence—two hours at the piano in the morning, from eleven to one, and two more hours in the afternoon, from five to seven. This intensive work continued until August, when all scores were put on the shelf for thirty days while the artist hid herself away to the mountains for a real rest.

There Miss Corona indulged herself in horseback riding (which she previously had

enjoyed daily in Central Park), an occasional round of golf—in fact, all forms of



Photo by Carlo Edwards

LEONORA CORONA, as Minnie in *The Girl of the Golden West*, in which revival she sang last season.

outdoor exercise. She admits being an ardent lover of the open, finding in it an ex-

cellent means of keeping fit after so confining a winter at the Opera.

Last season Miss Corona's entire time was taken up at the Opera. Mornings she arose to get her "blues" (the daily slip from the Metropolitan telling of her rehearsals and performances), had an early walk or ride in the park, then went back home for a bath and breakfast, followed by a possible rehearsal or work with her accompanist. After lunch, there might have



A LOVER OF THE OUTDOORS.
Miss Corona finds relaxation in swimming.

been another rehearsal or more work with the accompanist. She finds amusement in the theater—good dramas being her preference—but she also spends much of her spare time in reading.

During the winter months the singer does not go out a great deal, but entertains her friends at home. She dislikes night clubs and the so-called "all-night parties."

"One can't burn the candle at both ends and be in any kind of voice the following morning, or when the evening performance comes around," she contends.

The conversation at this point brought the opinion that a singer's life is one of sacrifice at the best. Not every one can successfully combine a career and domestic life as did, for instance, Mme. Schumann-Heink. To sing in the best possible manner, Miss Corona has to reserve strength for her career.

Opera, according to the Metropolitan Opera soprano, is the fullest means of emotional expression. When she was a little girl she got some idea of this. Her mother, an excellent pianist, taught Leonora just as soon as she was able to reach the keys. Even then the tiny girl liked to sing. When she was two and a half she made her first public appearance at a church social, when the big-eyed tot completely captivated everybody with her sweet, childish voice and poise.

At fourteen she combined the study of piano and voice. Often now she recalls how she used to sit down at the piano and play for guests, some such piece as a Liszt Hungarian Rhapsody over which she had struggled for hours in search of perfection. Finished, the applause was polite and just to encourage the child. But when she would then sing some simple little tune which she loved herself, how different was its reception! Her listeners undoubtedly seemed to enjoy the singing more. Little by little, Leonora decided to make singing her life study. She began by doing some accompanying in a local studio, receiving singing lessons in exchange. Once, though, she was imbued with the idea of becoming an actress, during the period of concentrated study. Off she went to a theatrical manager in search of a job.

"What have you done?" was the first question he put to her.

"Nothing on the stage, but I can sing!" was the youthful boast.

When she did, his ready comment was that if she could put the same expression into speaking lines that she did into her singing she might prove a "find." Things, however, at this point again took a decided change. Leonora and her mother came to New York where there were greater opportunities for study. After a year she was whisked off to Europe for continued work and the start of a successful operatic career.

The writer spoke of Miss Corona's dependability—how she had jumped into a number of serious breaches last winter at the Metropolitan and had sung admirably under the most telling circumstances, notably

when she essayed Donna Anna in the revival of *Don Giovanni*. Frequently the newspapers spoke of Miss Corona's dependability.

Last season Miss Corona appeared in two of the important revivals, Donna Anna in *Don Giovanni* and Minnie in *The Girl of the Golden West*. She was also heard in *Andrea Chenier* for the first time; others of her operas being *Aida*, *Gioconda*, *Trovatore*, *Cavalleria Rusticana* and *Tales of Hoffman*.

Miss Corona accompanied the Metropolitan on tour, singing *Tales of Hoffman* in Richmond, Va., *Cavalleria Rusticana* in Atlanta, *Trovatore* in Cleveland, and *The Girl of the Golden West* in Rochester.

Asked if she preferred opera to concert work, she did not hesitate a second in saying she did. Perhaps when she dons her operatic "trappings" and finds herself within the magic circle of the stage—a world of its own—facing that black pit where sits the audience, she forgets she is Leonora Corona

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Photo © by Mishkin

LEONORA CORONA,
Metropolitan Opera Soprano.

atmosphere, so much so that if she were to do Aida tonight and at six came a call from the opera house that the opera had been changed to Tosca, as much as she might prefer that role, she would be disappointed. She has a large repertory of which any of the operas are always at her artistic fingertips. Miss Corona does not specialize in

any particular type of opera, for as someone recently commented at the opera house: "This girl seems to sing all the operas."

One thing is certain, whatever she has been entrusted with by Mr. Gatti-Casazza, she has made the very most of and given the best that was in her.

J. V.

Cincinnati Conservatory of Music Begins Sixty-Fourth Year With Large Enrollment

The sixty-fourth academic school year of the Cincinnati Conservatory of Music, which opened September 2 with registration and classification of students, promises to be one of the most successful in the history of this well known musical institution, which is now under the auspices of the Cincinnati Institute of Fine Arts.

Bertha Baur, director of the Conservatory, returned from Lake Placid and was at her desk on September 2 to greet old and new students. Assisted by Dean Frederick Shailer Evans and Dr. George A. Leighton, Miss Baur has been busily engaged in the classification of students. The enrollment the opening day was quite large, and Joe Clencay Middleton, the new registrar, was extremely busy.

It was interesting to note that students enrolled from almost every state in the Union during the registration days, and the departments, comprising all branches of music, theoretical and applied, including opera, orchestra, chorus, choir, school music, dramatic art and dancing, promise to be well filled during the fall and winter sessions. All courses lead to certificates, diplomas and degrees.

Faculty members of the Conservatory arrived in town earlier to be there for the opening of the academic school year, a number from Europe and others from various parts of the country. Frederick Shailer Evans, dean of the faculty, began his forty-second year with the Conservatory on September 2. Dean Evans has been in Virginia and New York this summer. Dan Beddoe spent the summer at Asbury Park and was guest soloist in New York on August 7, where he sang the tenor role in The Creation with the Columbia University Chorus. Parvin Titus, head of the organ department of the Conservatory, returned from a sojourn in Europe. John A. Hoffmann, of the voice faculty, spent the summer with Mrs. Hoffmann at Asbury Park and New York. Daniel Ericourt, French pianist of the faculty, who spent the early summer at the Conservatory, deferring his trip east until a later date, went to Indiana the latter part of the summer. Dr. George A. Leighton, head of the theory department, spent part of the summer in the lake region

of Minnesota and later motored through Canada and the East. Stefan Sopkin, of the violin staff, has returned from a stay in the East. Ruth Townsend Petrovic, of the voice faculty, had an interesting sojourn in northern Michigan. Vladimir Bakaleinikoff, of the artist faculty, and associate conductor of the Cincinnati Symphony Orchestra, returned from Interlochen, Mich., where he had a most successful class in orchestra conducting at the National High School Orchestra and Band Camp. Mary Ann Kaufman Brown, of the voice faculty, was at Blowing Rock, N. C.

New Publishing Firm

A new music publishing firm, Saunders Publications, has been established in Hollywood, Cal., by Richard Drake Saunders, who is well known as composer, pianist, and music critic of the Hollywood News. Over thirty new works have been issued for the fall season, and particular attention is being given to modern concert works for piano and for voice. Among the composers represented are Cecil Ellis, Laurel Nemeth, Joseph Jean Gilbert, Julius V. Seyler, Andrea Aragona, and Sarah Coleman Bragdon.

Franklin Riker in New York

Franklin Riker, well known tenor and vocal teacher, has been spending a few days in New York, following the close of a successful summer class in Buffalo, N. Y.

Mr. Riker has been affiliated with the Cornish School in Seattle, Wash., for three years and returns there for the opening of a new season.

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Vienna's Extra Dose of Summer Opera

Municipality's "Unemployment Cure"—Rossini's Cenerentola in the Old Imperial Palace—Italian Company Pays Midsummer Visit—Two Americans Score Success.

VIENNA.—Vienna's socialistic city government has provided the city with a surplus of operatic amusement this summer. Usually the opera season lasts ten months, and the good Viennese look askance at such "semi-cultured" places as New York and London with their seasons of six months or even six weeks. But for the city's socialistic treasurer even that wasn't enough.

Municipal Councillor Breitenner, whose financial policy has been very much attacked, has actually reduced the amusement tax on condition that the theaters of Vienna, including the State Opera, keep open practically all summer. The idea is to provide work for the theater people nearly all the year round; and for that great social idea the city's economic czar is willing to "make sacrifices."

The fact that the Viennese opera stars may be looking for anything but work in the dog days doesn't worry the councillor. The hiatus between the opera season and the Salzburg Festival (which employs the majority of the opera company) must be filled. So the lovely little Redoutensaal in the former Imperial Palace, which Richard Strauss caused to be turned into a miniature opera house a few years ago, had to be opened for a special season.

Vienna is never at a loss for something to do on a stage, so the management refurbished that charming antique of opera, Rossini's Cenerentola (under the German title of Angelina), and an excellent ensemble under Robert Heger astonished everybody with its freshness and melodiousness. The Munich Opera last year rescued the work from undeserved oblivion; Vienna's beautiful production may ensure it a new lease of life.

COMMON AND GARDEN OPERA

Not that Vienna lacks its share of summer opera—good, bad and indifferent—even without municipal compulsion. For instance, a group of people who have their pocket-books more at heart than Vienna's musical reputation dispense a whole bill of fare of musical and operatic entertainment in the so-called Burg-Garten, the grounds of the former Imperial Palace. These operatic performances are simply a disgrace, so far as the cast, the scenery and the general "get-up" are concerned.

Now and again there is a reputable guest; and the visit of Helen Gahagan, known as a speaking actress in America, was a welcome event. The American actress is a promising recruit to opera in Europe. She has a glorious soprano voice, ringing in the high register and rich in the low and middle tones, and her acting was, of course, first-rate.

But oh! what a supporting company! And what scenery, if that ambitious word may be applied to the shabby furniture and drops which "adorned" the stage. American, English and French visitors were numerous among the listeners. The impression which they must have carried home was that of a one-night-stand in the back woods.

WELCOME ITALIAN GUESTS

That a primitive setting for opera need not be a poor one was proven by a company of Italian operatic artists who stopped in Vienna for an all-too-short season. They came in August, yet they drew huge houses, and evoked unbounded applause. Small won-

der, when one hears the names of this troupe: Toti dal Monte gave her famous Rosina in The Barber of Seville and her equally celebrated Gilda, with Ezio de Muro Lomanto as Almaviva, and Autori as an overwhelmingly funny yet deeply pathetic Basilio, and with Enrico de Franceschi as Rigoletto. Mariano Stabile, as Figaro, with his vocal finish and brio, and his brilliantly witty acting, was an outstanding hit of the stagione.

Maestro Arturo Lucon was the able conductor of a more or less improvised orchestra, and the Italian chorus was small but marvelous. Theater as an amusing masquerade, light opera as real fun accompanied by music—that is a secret of these Italians. They are not "intellectual" like the Germans, but they are born singers, born comedians. That makes them so delightful to a German-speaking public.

DARKNESS BEFORE THE DAWN?

Councillor Breitenner's heatedly discussed tax policy is supposed to have been responsible for the failure of many a theatrical manager in Vienna, and for the closing down of a correspondingly large number of playhouses. It is a fact that an appallingly large number of theaters had been more or less temporarily closed for a number of years.

The new season now promises renewed activity on Vienna's theatrical graveyard. The Volksoper, dead since Dr. Stiedry had to forsake it five or more years ago, was reopened some time ago as a dramatic playhouse, and is said to be flourishing. The Bürger-Theater, one of the last to fall a victim to the alleged "end of Viennese operetta," will reopen shortly with the same species of entertainment, and a similar program is promised by the Neue Wiener Bühne when it reawakens after a long interval. The Ronacher Theater, Vienna's variety house, is also scheduled to reenter the "legitimate" ring on September 1.

Moreover, for next season the Vienna theaters are announcing engagements of a number of Berlin's most expensive stars. New prosperity in Austria? One is inclined to hope so, as always at the threshold of a new season. But the truth probably is that while Vienna has been "broke" for many years past, Berlin is rapidly becoming so. Thus, by a curious twist of fate, Vienna is once more becoming a competitor of theatrical Berlin.

AN AMERICAN DEBUTANTE

The summer concerts in the Burg-Garten are, on the whole, better than the operatic performances. The Vienna Symphony, even without its prominent members, who are vacationing, is good enough; though the summer conductors (who shall remain nameless) are far from first-class. A concert in which Constance McGlinchey, a gifted pupil of Rudolf Ganz, played the Schumann concerto, was very enjoyable. The young artist showed splendid technic and made a decidedly good impression.

PAUL BECHERT.

American Institute of Applied Music Opens October 6

The American Institute of Applied Music will open on October 6 for registration and

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examinations. Special training is offered in such subjects as piano teaching in public schools, and in the regular pedagogical course, as well as the study of piano in all artistic and social aspects. Several new classes, open to the general public as well as to the regular students, have been added to the already extensive curriculum. The classes in theory and harmony and composition will be conducted by R. Huntington Woodman, and a course in interpretation of piano music fitted for each grade from kindergarten to concert repertoire, will start at the opening of the Institute.

Miss Chittenden, who will spend the entire season in New York, is adding a series of classes in music appreciation, which will be conducted along new and more than ordinarily interesting lines. In these classes Miss Chittenden will have the assistance of various artists and the use of an exceptionally large collection of Duo-Art and Gramophone records. Another new feature is a series of lectures on the psychology of the child pianist.

The Institute is known for a most thorough and exact training in all the phases of education as applied to piano study, and the testimony of hundreds of teachers throughout the country is a tribute to the validity and soundness of its methods.

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DIANA KASNER ENTERTAINS AT BREAKFAST.

This picture was taken on a recent Sunday morning on the roof of Diana Kasner's pent house on West End Avenue, New York. The guests included Moissaye Boguslawski, pianist, and Mrs. Boguslawski; Mrs. Stumbaugh, Mrs. Boguslawski's mother; S. Wieder; Gertrude Wieder, contralto; Dr. Samuel J. Neuman, Miss Kasner's husband, and Jacques Kasner, violinist, brother of Miss Kasner. Miss Kasner had a very busy summer, many artists having remained in New York to coach with her. Among them were Anne Roselle, Rita Orville, Frances Sebel, Gertrude Wieder and Mabel Kern.

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Althouse With Chicago Civic Opera

The recent announcement that the Chi-
cago Civic Opera Company had engaged
Paul Althouse for some guest appearances
in Wagnerian operas this season, comes as
pleasant news to those who have watched
this American tenor's career.

When Mr. Althouse sang Wagnerian ex-
cerpts a year or two ago in concert in New
York, several of the critics hinted that a
place should be made for him at the Metro-
politan. It remained, however, for the Chi-
cago company to do this. And much interest,
therefore, surrounds the debut of this singer
with the company.

When he was but twenty-one years old,
following a period of study with the late
Oscar Saenger, Paul Althouse made his debut
with the Metropolitan, without having either
studied abroad or having sung there. He re-
mained with that organization for some
years, during which time he did "first time"
tenor parts in Boris, Mme. Sans Gene,
Shanewis, and The Legend, the latter with
Rosa Ponselle.

Before singing opera abroad, Mr. Althouse
appeared with the San Francisco and Los
Angeles Companies, with the Washington
National Opera Company (for three sea-
sons), and for four seasons with the Phila-
delphia Civic Opera.

During the season of 1929 he went abroad
and appeared at the Berlin Staats Opera
with fine success; also in Stuttgart and
Stockholm, before the King.

His concerts have taken him across the
country many times, until today he stands
among the first singers in that field, as well
as in oratorio. He made a six months' tour
of Australia with the late Arthur Middleton,
and only this summer had an offer for a
second tour, which he had to forego.

His 1930-31 season opens at the Worcester
Festival where Mr. Althouse will sing twice,
once in Tannhauser in concert form. This
auspicious occasion will be followed by other
concerts, including appearances with the So-
ciety of the Friends of Music in New York
(a re-engagement from last season), and
with the Mendelssohn Club of Chicago. In
January he will tour the Pacific Coast. V.

School of Music of Michigan University Faculty

The School of Music of the University of
Michigan, at Ann Arbor, has made several
additions to the faculty for the coming
year. Among the newcomers is Arthur
Hackett, well known American tenor, who
will head the voice department. Mr. Hackett
has a fine professional background for this
work, having sung with the Boston Sym-
phony for twenty-two seasons as well as hav-
ing appeared as soloist with almost all of
the other leading American orchestras and
in many recitals and festivals. He has studied
and sung extensively in Great Britain and
on the Continent, and accompanied Walter
Damrosch and the New York Symphony Or-
chestra as soloist on their European tour
some seasons ago. He also appeared for
several years with the Opera Comique in
Paris. To the same department will come
Laura Littlefield, well known soprano, of
Boston and New York. Mrs. Littlefield has
appeared many times with the Boston Sym-
phony Orchestra and in other engagements
of like importance. She has also won wide
recognition as a teacher.

Another addition to the faculty is Wassily
Besekirsky, distinguished violinist and peda-
gogue, who will head the violin department.
Mr. Besekirsky, who received his musical
training in Russia, has made a fine reputation
as a concert artist in both Europe and
America. The piano division will be in
charge of Joseph Brinkman, a musician well
known as both teacher and performer, who
has appeared on numerous occasions with
the Chicago Symphony Orchestra. Palmer
Christian, head of the organ department, will
have, as assistant, E. William Doty, a grad-
uate of the School of Music and during the
past year a member of the staff of the
School of Music of the University of Illinois.

The Ann Arbor faculty list for the com-
ing season also includes: Palmer Christian,
organist; Joseph E. Maddy and David Mat-
tern, professors of public school music;
Hanns Pick, professor of violoncello; Albert
Lockwood and Guy Maier, professors of
piano; James Hamilton, tenor; Nora Hunt,
contralto; Thelma Lewis, soprano; Mabel
Ross Rhead and Maud Okkelberg, pianists;
Juva Higbee, public school methods, etc.

Lankow in New York

Edward Lankow, bass-baritone, is on a
visit to New York, where he expects to be for
the next two weeks. He has been featured
in the picture, Sultan's Gesture, and has also
appeared in a number of concerts, attaining
an exceptional success at the Redlands Bowl
on August 8, where he sang a program of
twenty-two songs. He has been engaged by
Merola for next season's opera.

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NEW YORK SEPTEMBER 20, 1930 No. 2632

Sic semper musica.

Science is outstripping art these days.

Sometimes it is difficult to find the charity at
charity concerts.

Unemployment for the music critics will be ended
early in October.

One can never hear bad music too little, or good
music too much.

Schubert's "Unfinished" Symphony has often
been finished by conductors.

Station BACH continues to send out wonderful
musical vibrations all over the world.

Some critics do not seem to understand the differ-
ence between evolution and revolution.

Many new operas are to be produced in Italy this
winter. Maybe a good one will be among them.

Walter Damrosch says that radio aids concerts.
And he might have added, too, that concerts aid
radio.

Modernistic composers do not write Easter music
because they lack the power to express naive glad-
ness, to jubilate, as Wagner put it.

Apartment hunters this autumn would do well to
inquire as to the number of radios in the house, and
how loudly the owners like to play them.

Is there anything quite so irritating as a whole
violin section in an orchestra playing a passage uni-
sono high up on the G string?

Who would have thought a few years ago to hear
such music at a movie house, as Bach's Prelude,
Chorale, and Fugue in D minor, Borghi's D major
concerto for harpsichord, and Richard Strauss' Don
Juan? Those numbers were played here all this
week at the Roxy Theatre.

In his newly published book, Three Titans, bio-
graphies of Rembrandt, Michelangelo, and Bee-
thoven, Emil Ludwig gives a fascinating but largely
apocryphal sketch of the great symphonist. The
Ludwig findings are based mostly on the fanciful

portrait left by Schindler, "ami de Beethoven." Thayer's biography remains the most authoritative story of the life of the immortal composer.

Whistling, as a sign of approval, has long been
interdicted in Parisian theaters, but hissing, as a
sign of disapproval, is still permitted.

The Swiss are seeking a national anthem. Why
not give them our vocally difficult one and get a
new and easier one for the land of the free and
the home of the brave?

We were about to chide Congress for not making
a sky high import tariff against ukuleles, when we
remembered that most of those tonal implements
are manufactured in our own country.

Musical vacation is now definitely ended in New
York. The first of the autumn concert advertise-
ments appeared in the dailies last Sunday, and it
looks as if the opening major strains of the new
season will be those from Erika Morini's violin, at
Carnegie Hall, on October 5.

Dionysius appears to have had a kind of Liszt-
Leschetizky-Auer reputation as a teacher, although
he was occupied with warfare and a throne for many
years. Nepos says that Epaminondas was taught to
play the lyre by Dionysius, whose fame among musi-
cians was not less than that of Damon or Lamprus.
Perhaps Damon and Lamprus were the Rubinstein
and Sevcik of that period, which happened to be
about 2,300 years ago. No one asked us for any in-
formation about Dionysius and consequently we
need not go into details about him.

Many an indifferent violinist would be much im-
proved by a course of instruction in piano tuning. A
piano tuner's ear is systematically and scientifically
trained to hear the smallest differences of pitch and
to know when two or more notes are perfectly in
tune. Bad violinists usually play out of tune. This
defect is partly due to an imperfect technical skill,
and partly the result of an uncritical ear. The ear,
in fact, may be the real cause of the violinist's fail-
ure, even when he has a good command of the
fingers and bow. Few violinists are born with a
natural technic, and not many of them have a
naturally fine ear. In any case, a course of piano
tuning will improve the ear, and moreover, will not
demand much time or outlay.

GOOD SIGNS

The unemployment of orchestra musicians, a mat-
ter which is just now much under discussion, is in-
volved with a number of conditions which were not
present when this situation was in its incipency.
What happened in the first place appears to have
been this: some hotels and some restaurants decided
that they could use radio machines for their musical
entertainment, or that, on the other hand, people had
so much music at home that they certainly would not
care to have it at public places, and so orchestra men
were dismissed. With the advent of the first sound
pictures into the theaters it appeared that the supply
of music was sufficiently taken care of by the films
themselves, and this again led to the discontinuance
of the orchestras.

Since that time conditions have materially changed
in such a manner that there should be promise in
the future of re-engagement for many of the musi-
cians who are now out of employment. People have
indicated very distinctly that they are dissatisfied
with radio music and find it no substitute for the
real thing; and the pictures that the public now de-
mands are, for the most part, spoken dramas with-
out music. A letter sent to the MUSICAL COURIER
not long ago by a director at Universal City in Holly-
wood (and printed September 5), points out that
very few of the musical sequences now being used in
pictures are more than one or two minutes in length.
This is quite natural and to be expected, and simply
shows that music in the film drama is being relegated
to the "incidental" status that it always had in spoken
drama in the regular theater.

But if people demand spoken drama in the pic-
tures they also demand other entertainment, and the
other entertainment will, in all probability, be of a
sort that will require the presence of an orchestra.

When general business conditions improve, as they
very soon will—signs of improvement are already
with us—it is reasonable to suppose that musicians
will go back to their old positions.

Creation of the Wish

An interesting argument has arisen as to
which came first, the desire to make music, or
the musical instrument upon which to make it.

This question has some significance—purely
academic, of course, but of some slight psycho-
logical value. The answer to it does not mat-
ter. Probably some ancient cave dweller blew
his breath into a reed or straw and made a
squeak. That is not important. Important,
however, is the fact that he, or some other man
or woman, found interest in the sound, whatever
its nature, and developed it.

Of all the things of life, desire is by far the
most worthy of observation. Desire, apparently,
has made all animal and plant shapes and forms
and colors—desire and fear. The two combined
have exercised a potent developing motive force
on all that grows.

And in the arts—with which we are chiefly
concerned—desire not only creates artists but
guides them into certain channels. The begin-
ning of an artist is interest in some form of the
art—an awakening. It may be slow, it may be
rapid. Sometimes the awakening is almost in-
stantaneous; sometimes it is not directly an in-
terest in the art but rather an interest, indirectly,
in the art through the artist.

We laugh at the stage-struck girl or boy of
the small town, and believe that they desire only
to be applauded or to lead a gay life. This is
rarely the real basis of their desire, which lies
far deeper and in more complex mental attrib-
utes. No doubt they want applause, but would
they be satisfied with applause for anything ex-
cept the one particular achievement? They
would not. Such applause would mean nothing
to them, and would probably be accepted only
as an evidence of failure, a compromise.

The most potent aid to art is the development
of the artist and of the efficient teacher. An art
world is made up of the many, not of the few,
and it is of value to encourage widespread de-
sire to become artists. That is to say, the greater
the number of talents brought into the fold, the
greater the sum-total of excellence in the fin-
ished product.

It is in this creation of desire that advertising
mediums excel. The great business of advertis-
ing that has been developed in recent years has
been the chief cause of the growth of business,
for the simple reason that advertisements give
birth to desires. A reader sees a description of
a thing, and immediately, if it is within his taste-
domain, desires it, be it an article of merchan-
dise, a sea voyage, a musical broadcast, a prize
fight, or what not.

Desire is awakened, to be sure, only where it
exists. It sleeps, unknown and unthought of,
and is awakened by the magic touch of thought
engendered by sight or sound. Hence the ad-
vertising of—everything! Everything is adver-
tised, because no one can foresee what mind will
be drawn by any particular thread in the world's
mighty fabric.

It is here that in the music world reading
matter counts. It tells of musical events, and is
sure to awaken, somewhere, in someone, a de-
sire that may lead to expenditure in musical
enjoyment. Advertisements in directories, and
in any medium that contains no reading matter,
reach only those in whom desire is already fully
awakened. It is so also with theatre announce-
ments; and it is significant that the daily papers
print columns of matter descriptive of plays.
Why? Because such reading awakens a wish
to attend the theatre in the minds of many who
had no thought of it, who were, to use a familiar
advertising phrase, not "theatre conscious."

We may never know which came first, the art
or the instrument, but today we have the art
and the instrument and we know that to bring
the individual to either the one or the other we
must awaken whatever germ of desire may
exist. This is not academic. It is an essential-
ly practical matter to be given consideration by
every musician, high or low, rich or poor. There
should be a concerted effort on the part of the
entire profession to bring to fruition every germ
of musical desire that exists in the world. That
way lies progress. The other way, to sit back
and wait for things to happen, will lead to de-
cay and dissolution.

Variations

By the Editor-in-Chief

What more appropriate for the coming of the new tonal season than an October musical almanac, something like this, with the traditional moral maxims strongly in evidence:

October 1—Never put off practice until tomorrow, when you can just as easily put it off until the day after tomorrow.—Confucius.

October 2—It is announced that the Metropolitan Opera House has found a site for a new home.

October 3—Oscar Hammerstein discovered French opera for New York, 1904.

October 4—Some New York paper writes that the present season will be "the most brilliant in the musical annals of the metropolis."

October 5—The Metropolitan abandons the proposed site for a new opera house.

October 6—Walter Damrosch gives an interview in favor of radio orchestral music.

October 7—It is discovered that two orchestral conductors have by some marvelous coincidence duplicated most of their numbers for their New York programs.

October 8—Resume your old habits and try to get concert and opera tickets for nothing.—Épictetus.

October 9—Modernistic music is denounced in the press.

October 10—A prima donna first conceives of the idea of sending herself footlight flowers, in 1312.

October 11—A brand new site is announced as the future home of the Metropolitan.

October 12—Chopin is called "heavenly" by a pale young lady, 1861.

October 13—The Metropolitan directorate rejects the proposed site for a new opera house.

October 14—The musical unions start to make their annual autumn trouble for symphony orchestra guarantors.

October 15—A merciful singer is merciful to his accompanist.—Longinus.

October 16—Gatti-Casazza begins his season's silence.

October 17—Birth of the man who invented tenths on the violin, 1206. He was stoned to death in front of the Schoole of Musicke, by indignant students of stringed instruments, twenty-eight years later.

October 18—Official stage weight for Isolde and Brünnhilde fixed at 196 pounds, 1874.

October 19—Orpheus starts the first singing society bearing his name, 4621 B. C.

October 20—Adam and Eve quarrel about going to the opera.

October 21—The Lord loveth a cheerful liar.—Almanac de Press Agent.

October 22—A new site is suggested by Otto Kahn for the future home of the Metropolitan.

October 22 (later)—The evening papers publish denials by the rest of the Metropolitan directorate that the opera house intends to move.

October 23—A musician spends money on MUSICAL COURIER advertising and finds that it pays, 43 B. C.

October 24—Wotan out all night for the first time since his marriage to Fricka, 6200 B. C.

October 25 (6200 B. C.)—Wotan minus an eye. Fricka seen to look self-conscious.

October 26—The love of money is the root of all operatic stars.—Old Testament.

October 27—Stokowski announces that he will take a short autumn vacation. Earthquakes in other localities also.

October 28—A modernistic composer writes a melody and is sent to Bellevue Pavilion for observation as to his sanity.

October 29—A teacher is judged by the pupils that avoid him.—Sophocles.

October 30—A new site is announced by Otto Kahn as the future home of the Metropolitan Opera House.

October 31—There is no October 31; but if there were, the Metropolitan directorate would announce its rejection of the proposed site for a new opera house.

Frederick Fradkin, the violinist and conductor, recently returned from Hollywood, likes cold duck and hot truths. The other evening, between bites, he remarked: "Do you know, most violinists are very old men at twenty? They begin life so early

as prodigies, that they become patriarchs after they leave their 'teens.'"

One hundred and five years ago Johann Strauss, waltz king, was born. They had something in those days to write waltzes about.

A contemporary takes a whack at "the fast fading fame of Puccini" and hammers especially at the "pale inefficiencies of Bohème."

Because of its romantic atmosphere, its picturesque characters, and the pathetic story which it unfolds, Murger's story has become almost a classic, and it was to be expected that sooner or later the librettist and the composer would see in the work fruitful material for operatic exploitation. Puccini seized the opportunity and made the most of it by extracting from the Murger book the strongest of its episodes and dressing them in the kind of melodious garb and orchestration which are appealing enough to touch the sensibilities without making too strong a demand on the intellectual faculties. That is why Puccini's *Bohème* at once struck the popular fancy, and has remained a favorite work almost from the day of its premiere. Incidentally, it contains some of his most fragrant and insinuating melodies.

However, *Bohème* can sometimes be made a bit ridiculous when it is sung in English. There exists a certain "official" English translation of the *Bohème* libretto, from which this is the faithful transcript of the love scene in the first act:

Rudolfo (rising)—"A lady?"
Mimi—"I beg—the candle is out—"
Rud.—"So."
Mimi—"Be so kind."
Rud.—"Be seated."
Mimi—"I need it not."
Rud. (eagerly)—"I beg, come nearer. Are you ill?"

Mimi—"Not at all."
Rud.—"You seem pale."
Mimi—"Ah, yes—the stairs."
Rud.—"Her feature! How sad! Are you better?"

Mimi—"Yes."
Rud.—"It is cold here."
Mimi—"Thanks."
Rud.—"How are you now?"
Mimi—"Thanks."

(After some further passionate parley of that kind, Rudolfo explains who he is):

Rud.—Who am I? Then listen!
A poet I am.
And I do what? I write
And I do how live? I live
In these poor halls
Verses do I pen, and
Golden songs sing.
Castles in the air build
Feel like unto a millionaire
From my riches oft
Two eyes have come to
Make me poor.
Now thou knowest all.
Who I am!
Who art thou?" etc.

"I gained much musical pleasure and intellectual profit from visiting the recent Stadium concerts," writes J. P. F., "but somehow, during the Ninth Symphony of Beethoven, I could not help remembering what the priceless Frank Sullivan once wrote about the Philharmonic violinists. In case you have not read it, I am sending you a typewritten copy, as the original is in my scrapbook of musical curiosities":

I don't like the seats they give the violinists. They are right down front, where the conductor can see whether they have spots on their vests. They can't get away with a thing. If the fellows in the back of the orchestra, like the flute players and the drums, want a chaw of tobacco they can dodge behind their instruments and take a chew, as the Justices of the United States Supreme Court are said to do.

I never saw such beaten creatures as the violins appear to be. You can't tell one from the other. They all play exactly the same notes, in exactly the same time, and the bows go up and down with ever lasting precision and monotony. The violins are the Tiller girls of the symphony world.

I'm going to write a short story about a violinist in a symphony orchestra. This violinist has been playing for years in a symphony orchestra, never missing a beat and always sliding his bow up and down, exactly in line with

all the other bows. The eternal monotony of it so palls upon him that one day he gets kind of crazy, and right in the middle of an important passage he throws life, happiness and reputation to the winds and deliberately slides his bow DOWN whenever the others are sliding their bows UP. Then he shoots the Board of Managers and commits suicide.

"Henselt's *Si Oiseau J'étais* would not be so difficult, if it were a one-way crossing," communicates Xonata, and adds: "Of course only pianists will understand my malicious pleasantry. In the same breath I might say, too, that when I hear certain lady amateur pianists play I am reminded of the other famous traffic direction, 'Stop and Go.'"

A London daily, with perspicuity amounting absolutely to genius, easily solves one of the world's greatest problems. Our London contemporary declares: "If we want to establish opera as a permanent institution for artistic ends the time has come to pool resources and co-ordinate efforts more closely."

That fine and facile writer, Leon Daudet, now reveals himself also as a rockbound optimist when he writes:

"I am quite sure that there must be some interesting corners in America, where one is not obliged to fly at the rate of 100 miles an hour, nor to listen four hours per day to radio concerts, nor to discuss stock exchange values, where one is not forced to abstain from wine by virtue of I don't know what burlesque prohibition law, the source of abuses far worse than alcoholism. There must be plenty of oases in that desert of fevered depredations and superabundant populations."

To the critic who answered in rhyme to Edna Darling's letter of verse, she sends this poem which she calls *Reparation*:

Whoe'er had fancied 'neath the sombre vest
That hides the music-critic's muted moan,
A poet's soul lay hid? Ah, had I known,
My thoughts in other language I had drest.
Oh, ne'er again shall I in sullen mood
Proclaim ye—nay, I will not here repeat
The words I uttered then; 'sooth, tis not meet
On such occasions when the Muse is wooed.
Enough, that henceforth, I'll uphold your cause,
And for your season's happiness and ease,
Ever anon in daily task give pause.
And when the artist on you vents his ire,
Proclaims you calloused, bitter, hard-to-please,
I'll be the first to publish him a liar.

Under date of August 26, London, Lady Hay Drummond-Hay, heroine of the Graf Zeppelin flights, writes a letter to this department, in which after disposing of some musical matters, she adds the attached piece of epochal even if untalented news: "I look forward to finding myself in New York again next month—that is if the trans-Atlantic flight of the 12-motor seaplane 'DO. X' materializes. In all these things to do with aviation—especially heavier-than-air craft—the element of uncertainty must always remain until the last minute, but if everything continues as it is progressing now, I am sure the flight will take place, and successfully.

With kindest regards,

Yours sincerely,
(Signed) GRACE M. HAY DRUMMOND-HAY.

When poet Milton wrote of "uneasy steps," was he thinking of the pedalling of some pianists?

If your boy learns nothing at school, employs bad grammar, and refuses to study music, don't worry. He may become a successful composer of popular songs.

The test of a town isn't the ability to support grand opera, but the ability to support a losing ball club.—New York Telegram.

Are not most operas open-air operas? Their characters take particular pleasure in pouring out their private troubles stentorally in public squares, gardens, on mountain tops, in forests and every other kind of al fresco locality.

Young Composer: "And are you familiar with my compositions?"
Guest: "Yes, I knew most of them before you were born."
—The New Yorker.

The wet tide is sweeping the country, and all the maennorchors are smacking their lips in ambrosial anticipation.

According to police reports, seventy persons disappear daily in New York. Does that include concert debutants during the musical season here?

Percy Grainger utters a half truth with this observation: "Art is an expression of type. The Anglo-

Saxon type leans, in music, toward the saxophone, hymns and the male quartet." Percy forgets the cornet, accordion and mouth harmonica.

Soviet Russia is a terrible country, according to the viewpoint of American statesmen and bankers. One of the horrid atrocities it commits is reported as follows in a recent issue of the *Frankfurter Zeitung*:

In order to popularize the concerts of the Leningrad State Philharmonic among the masses of the workers of the former Russian capital, a number of readers in the various factories and shops are to be supplied with copies of the program some time before the concerts, and will be instructed how to bring the attention of the workers to these musical events and to arouse their interest in the activities of the Philharmonic.

Then, too, there is this declaration of Anatole Lunacharsky, until recently Commissioner of Education in Russia: "The opera gives our proletariat the strong wine of art, the exalted intoxication of the genuine drama. We have no right to oppose the vital social and biological instinct expressed in the demand for pleasure. So we must preserve the tradition of the opera, not destroy it. Rather must we hand it over intact, as a mighty inheritance, to the proletariat."

More musical almanac: On October 3, look for the opening of the Philadelphia Orchestra season in its home town. By the way, the pianists are to be featured with the organization this winter, what with Copeland, Gabrilowitsch, Bauer, Samaro, Hofmann and Pizzetti as soloists.

Bad news for future New York dwellers in coming apartment structures that may house practicing musicians. Our building authorities are drafting a new code which recommends the erection of thinner walls and partitions.

And apropos, complaint is made by the National Association of Music Merchants to the American Institute of Architects that "in recent years small homes and apartments had been designed by architects in such a manner that space is lacking in which to place musical instruments, such as an upright or grand piano, or even a console phonograph or radio receiving set." The A. I. A. replies that most thoughtful architects do provide such space in their designs, and that it was unnecessary to bring the matter to the attention of the architectural profession.

The foregoing point being settled, I wish to state that I know where a fine, nearly new, Knabe baby grand piano may be bought for \$500 cash. Reason for the offer, the owner possesses three pianos, and has only two hands. As an extra inducement for any intending purchaser, there will be thrown in on the bill of sale a carefully executed autograph of the writer of Variations. Apply to me.—Adv.

That gentle chirrup alternated with a swashing sound is the chorus of gladness sung by the millions of moths who have sated their palates with a long summer's meal of toothsome felt, in the fine pianos left unprotected during the warm season.

Even the great thinkers were sometimes wrong. Pope said: "Men are grateful in the same degree as they are resentful." That does not apply to the way musical performers receive criticism.

It is a frightfully low and ignoble thought, we admit; but we cannot help reflecting that serious American music is not as popular in this country as the frankfurter sausage.

"I'd like to know what they mean by a 'promising season,'" complains a concert baritone; "so far I haven't been promised a single engagement for 1930-31."

It was Hans von Bülow who said that "Bach's Well Tempered Clavichord is the Old Testament of music and the Beethoven Sonatas constitute the New."

Grand opera was introduced into New York just about one hundred years ago, but not much of the nonsense surrounding it has been lost during the intervening century.

Certain composers of popular music should take heed of the dictum of Syrus: "It is a fraud to borrow what we are unable to repay."

Among music lovers, one is company, and two an argument.
LEONARD LIEBLING.

COMMUNITY CONCERTS COMMENDED

The Community Concerts Corporation of New York—Arthur Judson, president; F. C. Coppicus, chairman of the board; Lawrence Evans, vice-president; Fitzhugh W. Haensel, treasurer; Loudon Charlton, executive vice-president; Sigmund Spaeth, director, and Marcha Kroupa, executive secretary—has been made the subject of an editorial in the *Springfield, Mass., Union and Republican* by Francis Regal, music authority of wide repute.

This editorial points out that for some years the whole system of concert giving to which this generation has been accustomed has been breaking down because of changing conditions. Inquiries have indicated that the collapse of concert giving has not been due to a decline of interest in music. The chief trouble, according to Mr. Regal, is that life has grown more complicated and that as a box office attraction the concert artists have to reckon with more numerous and formidable rivals than before.

"What has broken down," says this editorial, "is the commercial basis of concert giving. . . . A substitute for it is quite possible, and a decidedly hopeful new plan is now being developed in the Community Concerts which are being given in a number of cities in different parts of the country, and are to be undertaken in Springfield next season.

"This plan was worked out by a group of people interested in the welfare of music in America, in collaboration with the concert agencies and musicians' managers. It is the thoroughly practical purpose of the Community Concert plan to get rid of this conception of concert giving as a commercial venture, and to make it a cooperative affair in which all the people of a city who want concerts take part. Thus financial risk is eliminated altogether. If enough people subscribe, the concerts are given; if the response is inadequate the subscriptions are canceled.

"This is obviously much sounder in a financial way than the old plan by which the success or failure of a concert depended upon the number of people who happened to feel like going to a concert at a certain moment. On the new basis it becomes a matter of public interest in which all clubs and other organizations devoted to culture or civic affairs can properly be invited to take part. No endowment or guarantee fund is required because the enterprise pays its way.

"Because of the financial security given by the subscription plan it is possible for managers to offer good concerts at prices much below what was thought necessary on a speculative commercial basis, so that the individual concert-goer gets a good deal more for his money than formerly."

That the Community Concerts plan exercises public appeal is amply proved by the fact that it has grown enormously and continues to add city after city to its long list of communities giving concert courses.

AN INTERESTING LETTER

In a letter from Mrs. H. E. Talbott, whose name has become widely known as a result of its association with the Dayton Westminster Choir, a description is given of the organization in Dayton, also under her sponsorship, of the Dayton Civic Orchestra, of which mention has already been made in these columns. The final paragraph in this letter is worthy of particular note and consideration. It reads:

"It will give me great happiness if this movement should arouse sufficient interest elsewhere and lead to the establishment of local orchestral work. There is no reason why each community should not have its own musical development if there is proper backing. I know of no class of people anywhere more eager to express themselves, and at this time, when the radio and Victrola are encroaching so seriously on the territory of orchestral work, it is particularly desirable that musicians should be encouraged to organize, and to do work which will give pleasure not only to themselves, but to the community."

Mrs. Talbott speaks with a thorough knowledge, the result of many years of experience. Nothing could be more important, musically speaking, today than organization among musicians.

It is becoming evident—and perhaps this is one of the fortunate results of the mechanical age—that a country cannot thrive musically unless it makes music. Even the most confirmed, or perhaps one should say rabid or avid, listeners are discovering—thanks again to this mechanical age—that listening is not imperatively worth while unless the musical offering is of a superior order. People also are discovering that they can themselves make music and that there is far more pleasure in an active than a passive participation in a musical program.

Mrs. Talbott quite properly stresses the necessity of proper backing. It has always been difficult for amateur musical organizations of any kind to thrive

without it. Everyone will join with Mrs. Talbott in the hope that backers may be found everywhere so that musical get-together clubs may become the rule rather than the exception in this country.

Tuning in With Europe

On Chamber Music

One of the musical events of this summer, so far as the English-speaking parts of the world are concerned, is the completion of Cobbett's Cyclopedic Survey of Chamber Music, which has been in course of preparation for the last five years or so, and which is at last available to music-lovers in two handsome blue volumes produced by the Oxford University Press. The appearance of this work is a particularly encouraging sign at a time when the amateur spirit in music is either languishing, or has been led into less active channels, what with radio, phonographs and other mechanical means of impassively imbibing music—or sound—in the home.

* * *

A Dying Race?

Walter Willson Cobbett, the editor of this work, is a survivor of a generation in which musical amateurs were musicians, actively engaged in making music, though not compelled to earn their living by it. Besides an intelligent understanding of music from within, they brought to it a quality which the professional could not bring; and by the same token they became the chief financial supporters of an art which always, at its best, has needed such support. If music in the future should, as there is some reason to fear, lack financial sustenance it will be because the active love of music among cultured people of means—in other words the amateur spirit—is dead.

* * *

A Plea for the Amateur Spirit

Cobbett's book is a mighty plea for the maintenance of that spirit. It is not merely a wonderfully practical handbook for chamber music players, which lists, discusses, analyzes every worth-while piece of chamber music, every form, instrument and organization, past and present; but it is an avowal of faith by an octogenarian whom music in its most exalted manifestations has kept youthful into age. At eighty-three Cobbett is still an active amateur musician, though as a business man he retired decades ago. In his house in London most of the great chamber music players and ensembles have been heard; and the Cobbett Medal, which he awarded to British musicians, stimulated the cultivation of certain forms of chamber music, with gratifying results.

* * *

A Pioneer at Eighty-Three

By giving to the world these excellent tomes, aggregating over 1200 closely printed pages, Cobbett has done a pioneer work which could never have been done as a commercial enterprise, for it involves a great financial sacrifice. And valuable as are the articles by distinguished contributors, such as Sir W. H. Hadow, Vincent d'Indy, Henri Prunieres, Donald F. Tovey, Vaughan Williams (to name only a few) the most endearing feature of the work is Mr. Cobbett's own unconventional confession, in an article entitled *The Chamber Music Life*.

* * *

Falling in Love With Music

"The limitless enthusiasm," he says in this article, "which has reigned in my heart during the greater part of my life for the study of chamber music did not exist in early youth. I believe it sprang into existence the first time I heard Joachim lead a Beethoven Quartet at St. James's Hall, for then I realized that here was an art for which I had a definite affinity. It is not an exaggeration to say that there opened out before me an enchanted world into which I longed to gain an entrance. I had previously heard and attempted to play a little chamber music, and my interest had been further stimulated by occasional visits to Crosby Hall, where I heard my violin master, J. H. B. Dando, lead string quartets. His neat performances of the Haydn, Mozart, and early Beethoven quartets were full of charm, and I looked forward to playing such music myself as a pleasant recreation in which to indulge at odd moments; but my conception of its possibilities altered completely when I heard Joachim play. It was revelation. I became a regular attendant at the 'Popular' concerts, and the true inwardness of chamber music became so well known to me that had I continued to regard it as a mere pastime or hobby I should have been untrue to myself. From that moment onward I became a very humble devotee of this infinitely beautiful art, and so began for me the chamber music life."

Thus he explains how, in his generation, people began to love music. He goes on to give his reflections on every phase of chamber music—on its ethics, on individuality, on sight-reading, on nervousness, on the instruments, etc. But through it all runs the same leitmotif, that making music—yourself—makes for happiness. It does; and if the growing generation will learn that fact, music, even in the mechanical age, is safe.

C. S.

THIS, THAT, AND THE OTHER THING

Accord and Discord

Among
MUSICAL COURIER READERS

Mistaking the Shadow for the Bone

Adelaide, South Australia

Editor, Musical Courier:

I have just seen in Variations of March 22 a letter from Frederick Grover, and it seems very late to reply, as no doubt somebody has already killed him.

Who has got a thousand pieces? We know Hofmann many years ago played twenty-five different recitals in Russia without repeating an item, but that means about 300 works. He and others, of course, may have a few more up the sleeve, but they do not keep as much as that alive and by the time they drop the junk, and there is always a weeding out going on with a progressive musician, one doesn't keep more than about 300 works in his system—unless, of course, all the little individual pieces in Schumann's Carnival and such like are going to be counted as different works, which is dishonest, as the Carnival is only one work. I have a live repertory of about 300 works counting the Godowsky sonata (one hour) as one, the Carnival (Schumann) as one and Liadow's Biroulki as one, but the twenty-four preludes of Chopin, of course, as twenty-four and twenty-four Walzer-masken of Godowsky (over two hours) as twenty-four.

Anyway let that slide. When Wileczek said "Call off the notes," he was wrong, or Mr. Grover is wrong in his interpretation.

What do the notes matter? The thought is what counts. The composer had thoughts. If you can absorb them and make them part of yourself permanently, the scaffolding of notes, bars, keys and paper, etc., can all be thrown away, and will only be wanted again temporarily at some future time when you decide to revise, audit and check up.

In the process of learning, of course, one will use all means to thoroughly imbibe the idea through the medium of the signs made with ink on paper and one will become during that time most intimate with the notes, keys, etc., but it is desirable to go further and having thoroughly investigated the printed word from every angle, to think it over and over, and play it over and over till the secret message hidden in the vehicle of script dawns on the mind.

Then the task has been completed. Mr. Grover is mistaking the shadow for the bone, the means for the end.

Yours truly,
PAUL HOWARD.

I notice Mr. Moist has been giving his views on the piano business. What does he think of prohibition?

Page Mr. Zaslavsky

New York, N. Y.

Editor, Musical Courier:

With a watering mouth I have just read Mr. Liebling's Variations from Paris and with a glassy eye I see the name of Mr. Zaslavsky, former conductor of the Beethoven Orchestra of New York.

I am sure it will be interesting news to many former subscribers of the Beethoven Orchestra series to hear that this gentleman has been winning some money at the Cercle Haussman. Inasmuch as a number of us evidently put up the stakes for his amusement, I think it might not be a bad idea if you could get his ear and suggest making a few refunds. I happen to be closely connected with one who sent in a subscription to the proposed orchestral series and who never got her money back.

With pleasant regards,
Sincerely yours,
CHARLES N. DRAKE.

A Suggestion to Mr. Wright

West Reading, Pa.

Editor, Musical Courier:

In a recent issue of your journal I read a letter from Mr. Wright of St. Louis in which he both regretted the infrequent broadcasting of good piano music by the great pianists, and more particularly his inability to frequently hear a composition which very evidently appeals to him strongly, namely, the Schumann Piano Quintet.

I offer the suggestion to Mr. Wright in order to fill the void of which he complains to purchase himself a good Victor or Columbia electric gramophone and then equip himself with all the records of piano music which appeal to him. A very great deal of the world's best compositions have been adequately recorded for the gramophone in-

cluding the Schumann work of which he writes. Two good versions of this are available, one by Gabrilowitsch and the Flonzaleys, and the other by Myra Hess and the Lener Quartet. The first is published by Victor and the second by Columbia.

The collection of good music on record is an interesting, albeit expensive hobby, but in this manner Mr. Wright would then be able to hear his favorites at any time pleasing to himself without being obliged to wade through the radio jazz monstrosities to reach one good performance.

Yours very truly,
ALAN JOHNSEN.

History in the Making

Jackson, Miss.

Editor, Musical Courier:

The MUSICAL COURIER has come to me for a number of years, and through it I have kept in touch with history in the making.

I don't see how anyone interested in musical progress could be content without this very important educational medium. I especially enjoy the viewpoint of the editor.

With appreciation,
REBEKAH ELLISON JOHNSTON.

Apropos Beethoven

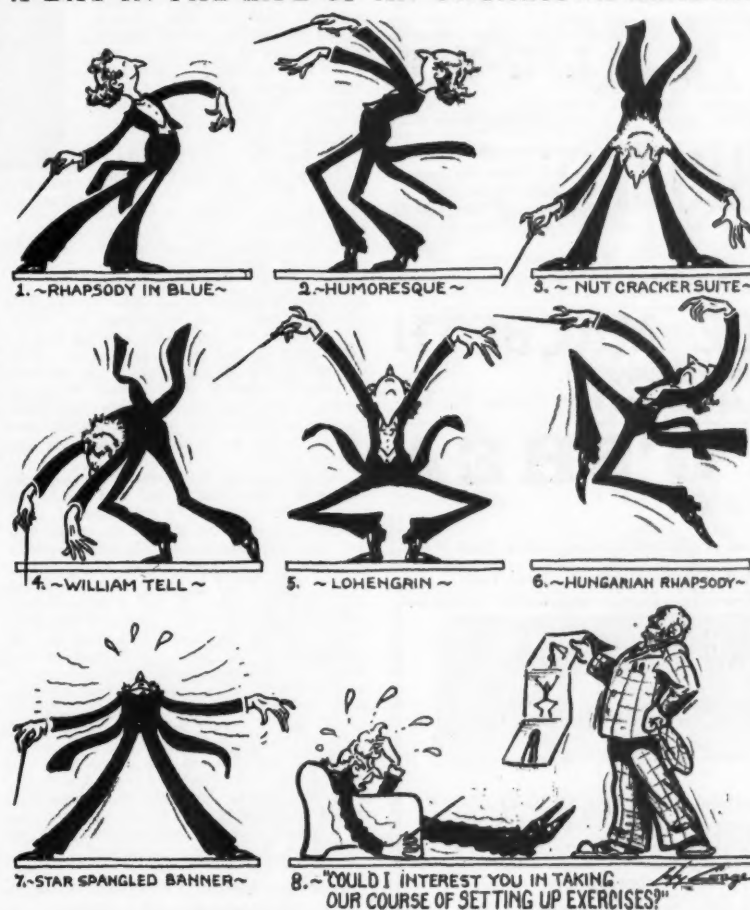
New York, N. Y.

Editor, Musical Courier:

Recently traveling far afield I had occasion to do some musical work in a small town somewhere in the U. S. A. After my performance an elderly "teacher of music" came up to me and said the usual things and added finally apropos of some Beethoven composition, "And where is Beethoven now?" Weak in the knees, I answered, "Address MUSICAL COURIER Information Bureau," and fled!

Believe it or not!
BARONESS MUNCHAUSEN.

A DAY IN THE LIFE OF AN ORCHESTRA LEADER



WHAT DO YOU WISH TO KNOW?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

DATA ON AMERICAN COMPOSERS

"Can you tell me where I can find a list of the works of present day American composers?"—S. D., San Diego, Calif.

The International Society for Contemporary Music has just issued a pamphlet called American Composers of Today. The pamphlet contains information relative to the date of completion, various performances, and names of publishers of the music written by many present day composers.

BASS PLAYER WANTS TO COME EAST

"I am not sure that my problem would naturally seek its solution in the offices of the MUSICAL COURIER, but since I am writing from that uncharted section of the map known as the Great American Desert, perhaps my lack of knowledge may be considered at least slightly excusable. I am a bass player. I play either the string bass or the E-flat and B-flat basses of the brass family. Soon I intend to storm the East in search of a cultural education, but I am led to understand that in New York a dollar will not purchase as much as I am accus-

tomed to buying with that coin, and it behooves me to search out an income to supply the same coin in necessary numbers. In other words, I am writing to find out how the musical industry stacks up for bass players these days. Would a good bass player (I am referring to the writer in qualifying thusly "good") have a reasonable chance of securing work in the East now? Could you possibly put me in touch with an agency that might be in a position to supply detailed information? I must have assurance of some sort before I can freight my various instruments so far from home."—E. C. C., Cambridge, Neb.

You ask whether a good bass player would have a reasonable chance of securing work in the East now. Though, as you say, you live in "The Great American Desert, Nebraska," you surely must have heard of the unfavorable conditions at present prevailing in the orchestral field, as a consequence of the economic business depression and the advent of "canned" music in hundreds of theaters which used to employ musicians. The New York Musical Union lists over 500

I See That

Fred Patton has completed his fifth successful season with the Cincinnati Opera Company.

Mr. and Mrs. Edwin Hughes will reopen their studios on September 29.

Alberto Jonas has returned to New York for his teaching season.

Daniel Visanska, violinist and teacher, will return to New York on October 1.

Carl Figue is composing a comic opera, Merry Madrid.

Ralph Leopold plans to resume teaching the latter part of this month.

Frederick Jagel took the "air route" from San Francisco to Los Angeles to fill an opera engagement there.

Franklin Riker has been spending a few days in New York.

F. C. Coppicus of the Metropolitan Musical Bureau, arrived on the SS. Europa on September 15.

Saunders Publications is a new music publishing firm in Hollywood, Cal.

Charles Wakefield Cadman is spending some time at his ranch in San Diego County, Cal.

Arthur Hackett is a new addition to the faculty of the University of Michigan School of Music.

Marie Kochetz, a sister of Nina Kochetz, will be a member of the Philadelphia Grand Opera Company this season.

The Society for the Publication of American Compositions has announced terms and conditions of its 1930-31 contest.

Van Hoogstraten is holidaying in Europe. The Philadelphia Orchestra will have fourteen new members this season.

Allan Jones will open his season on October 22 in Rydal, Pa.

The Cincinnati Conservatory of Music opened its sixty-fourth year with a large enrollment.

The Long School of Music has removed from Boston to Cambridge.

Luisa Caselotti is the featured star in a new Italian musical film, You Are Love.

Franz Lehar's sixtieth birthday was celebrated with due pomp and ceremony by Bad Ischl, Austria, in which he makes his summer home.

Bronislava Ninjinska has declined the post of maitre de ballet of the Vienna Opera. Janacek's new opera, From a Dead House, is to be premiered in Berlin this season.

Richard Strauss is now engaged on a new arrangement of Mozart's Idomeneo, which will be heard at the next Salzburg Festival.

The Munich Festival came to a climactic close with Der Rosenkavalier.

Alfred Hertz returned to San Francisco in time to conduct the tenth and final summer concert of the San Francisco Symphony Orchestra.

Vera Curtis is to give a series of opera lectures in Brooklyn, N. Y.

Hamilton Forrest's Camille will be given its world's premiere by the Chicago Civic Opera.

Luisa Silva's first San Francisco recital was a veritable triumph.

Robert Macdonald is now director of the Columbia School of Music, Chicago.

bass players, and it is safe to say that a large percentage of them are out of work. Conditions in the smaller cities are probably much the same.

Though there is always a chance for a good man in any line, the chance for an instrumental musician at present does not appear to be over "reasonable," and we should hesitate to advise anyone to leave what he has in the West now and come East.

CHORAL DIRECTORS IN NEW YORK

"Will you kindly supply me with the names and addresses of four active choral directors of New York who conduct societies of mixed voices? Will you also tell me who is head of the National Federation of Music Clubs, and when their prize contest for this season closes?"—F. P. H., Baltimore, Md.

Four choral directors are as follows: Albert Stoessel, Oratorio Society of New York, 113 West 57th Street; Alfred Y. Cornell, Singers' Club of New York, Carnegie Hall; L. Camilleri, People's Chorus of New York, Inc., Room 814, 41 East 42nd Street; Hugh Ross, Schola Cantorum of New York, Inc., 333 Fourth Avenue.

The president of the National Federation of Music Clubs is Mrs. E. J. Ottaway, 1711 Military Road, Port Huron, Mich. The final contests sponsored by the N. F. M. C. for this season take place in San Francisco in June.

The Genius and Influence of Cherubini

(Continued from page 7)

Comique before Bizet, was coming from the theater after the successful production of a very popular opera, when he met Cherubini. "Wretch," exclaimed Cherubini, "are you not ashamed of such undeserved success?" Boieldieu wrote nothing but studies for Cherubini during the three following years. Then, in the course of time, he was able to compose *La Dame Blanche*. But Cherubini could not endure the music of Berlioz, the most eccentric and unruly student at the Conservatoire. And Cherubini refused to admit the boy Franz Liszt to the piano classes, not because he thought young Liszt devoid of talent, but because the stringent rules of the National Conservatoire limited the teaching to French students only. Cherubini had no choice; for the French nation was taxed to support the Conservatoire and could not be expected to provide free instruction for foreigners.

He could be harsh and brutal at times when disturbed by candidates who had no talent for music.

"What shall I make of my son," asked the mother of a boy with a gruff and powerful voice.

"Make him an auctioneer," replied Cherubini testily.

In 1816, when he was fifty-six years of age, he composed the work by which he will be longest known,—the magnificent Requiem

Mass in C minor, which Berlioz pronounced the greatest work of its description ever written. This was the mass he wrote for the imposing ceremonies in the Abbey of Saint Denis when the remains of Louis XVI and of Marie Antoinette were transferred from La Madeleine Cemetery and placed in the empty vault of the abbey.

The strident voices and insolent profanity of the rabble had long been silent in the neglected cathedral. It was still undergoing repairs when the noble majesty of Cherubini's music rolled through the aisles and echoed under the arches. Was such music ever heard in more impressive surroundings? Bach had to content himself with a very much smaller choir and orchestra and humbler organ when he produced his *Passion of St. Mathew* in the little church of Saint Thomas in Leipsic. And Handel depended almost entirely on the wretched organ of a small concert hall in Dublin for the accompaniments to his *Messiah* when it was first performed.

An idle and contented audience seeking entertainment in a comfortable concert room is out of harmony with the spirit of Cherubini's Requiem. It belongs in Saint Denis. The whole cathedral reeks with memories of desolation. Nowhere else in the world have so many royal "paths of glory" led but to the grave.

Napoleon in his days of power and splendor could not understand the music of Cherubini. Did Cherubini smile again grimly when he saw the empty tomb which Napoleon had ordered for himself in Saint Denis? For the Emperor, as he called himself, had not yet accepted the invitation of the British government to become its permanent guest at St. Helena.

And within these venerable walls dwelt Abelard, who became a monk here in his despair and tried to forget his beautiful Heloise long centuries ago, in 1119. Hundreds of years later the remains of Heloise and Abelard were brought to Paris and buried side by side in the Cemetery of Pere Lachaise. And visitors to the grave of those most popular of disappointed lovers have only to turn a corner in the solemn city of the dead to find the stately monument to Cherubini.

About Dayton's Civic Orchestra

Dayton, Ohio's model city, is justly proud of its Civic Orchestra, an aggregation of sixty-eight amateur musicians who, once a month during the concert season, play a difficult symphonic program in a manner that would do credit to many a professional orchestra. Many of the players started in the public school orchestras of the city.

The Dayton Civic Orchestra is sponsored by the Dayton Symphony Association, of which Mrs. H. E. Talbott, a leading spirit of Dayton music, is president. The first public school orchestra in the city was established about thirty years ago at the Patterson School, of which Miss Leota Clark was principal. The movement, in which Mrs. Talbott was one of the moving factors, has grown so that now every public school in Dayton has an orchestra, with members varying in number from twenty to forty. There is also an excellent high school orchestra, and those that show ability and are able to qualify are taken into the Civic Orchestra.

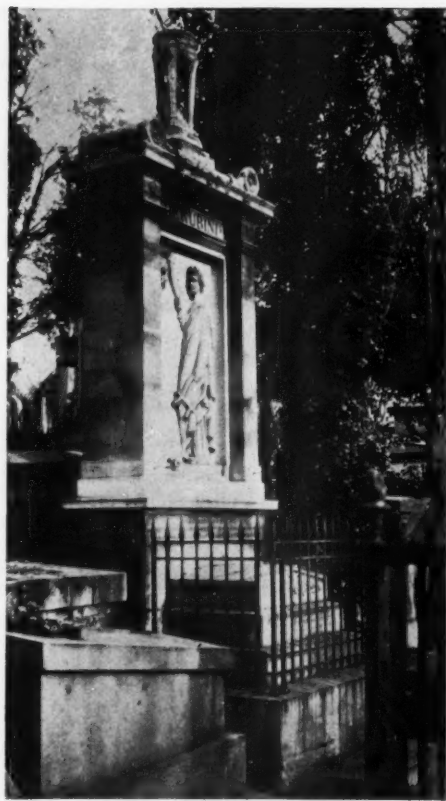
The players of this remarkable amateur orchestra have been drilled and conducted for the past five years by Don Bassett. The monthly concerts are free to the public and are held at Runnymede Playhouse, which comfortably seats 1,000 people.

In a recent letter to the *MUSICAL COURIER* Mrs. Talbott says: "It will give me great pleasure if this movement should arouse sufficient interest elsewhere and lead to the establishment of local orchestral work. There is no reason why each community should not have its own musical development if there is proper backing. I know of no class of people anywhere more eager to express themselves, and at this time, when the radio and victrola are encroaching so seriously on the territory of orchestral work, it is particularly desirable that musicians should be encouraged to organize, and to do work which will give pleasure not only to themselves, but to the community."

Clarice Balas Presents Paul Wilkinson in Recital

Clarice Balas, pianist and teacher, of Cleveland, O., presented her pupil, Paul Wilkinson, in a recital at her studio on September 13. Composers featured on the program were Bach, Beethoven, Schubert, Grieg, Chopin, Lischitzky and Rachmaninoff.

Mr. Wilkinson, who is one of Miss Balas' most promising pupils, has twice won the



Photographed for the *MUSICAL COURIER* by C. Lucas
CHERUBINI'S TOMB IN THE CEMETERY OF PERE LACHAISE.

He was given a state funeral by the city of Paris.

gold medal in the piano contests of the Lake Erie League of High Schools. He graduated from Lakewood High School, Cleveland, at the head of his class, and is studying this year at Yale, specializing in composition. He will continue his piano work with Miss Balas during holiday and summer vacations.

Allan Jones to Open Season October 22

The Ogontz School, Rydal, Pa., has engaged Allan Jones for an appearance on October 22. This performance for the tenor will mark his opening concert of the season. Later in the month Mr. Jones will sing in Lock Haven, Pa., with Ethel Fox, in their operatic costume recital.

Vera Curtis Opera Lectures in Brooklyn

Vera Curtis has been engaged to give four opera lectures on Friday afternoons in January at the Brooklyn Academy of Music.

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Facts About Eddie Miller

Eddie Miller, stage and talkie star, obtained his first training under the tutelage of an eminent Viennese cantor. After singing in East Side synagogues, even as Al Jolson, Eddie Cantor, Willie Howard and other musical comedy stars did, Mr. Miller made his first sensational debut as the leading tenor in Hammerstein's London Opera House in the Come Over Here Revue. Ziegfeld next signed him for his Frolics and the Shuberts later took over the rights to his diction-proof voice when they presented their series of Passing Shows at the Winter Garden.

With the success of the talkies, Warner Bros. made Mr. Miller their theme songster in one of their first Vitaphone hits, Noah's Ark. After that he originated the One-Man Quartet as a screen singing novelty, and also made several Paramount Shorts. On the radio he is in especial demand because of his perfect vocal diction which enables listeners-in to receive the lyrics of his songs clearly and without strain.

Mr. Miller insists on musical comedy or operetta training by his pupils in order to prepare them for stardom.

When talking with him the other day in his Steinway Hall studios Mr. Miller gave it as his opinion that vocal culture has hit a snag. "A new method of teaching must be cultivated," he said, "that may hit the old-timers and foreign teachers hard. Seventy-five per cent of the vocal instructors in the United States are not American. They are mostly Italian, German, and French—and usually with a pronounced accent."

"Can you blame pupils when they sing 'faith' instead of 'face,' 'wen' instead of 'when' and 'luff' instead of 'love'? No. But the next time a pupil applies to me with that handicap, I'll send him back to grammar books and dictionaries for proper diction and pronunciation."

"Comic opera," Mr. Miller continued, "is the best training for singers because its success depends upon careful and proper diction. Gilbert and Sullivan would be unknown today if not for men like DeWolf Hopper and other Vizetellys of the stage. More and more teachers of vocal culture are coming to the realization that enunciation, pronunciation and conversational diction are the main elements in the transmission of a song to an audience."

Mr. Miller was the leading tenor at the Roxy Theater during the record-breaking four-weeks' run of the comic operetta, La Tickera, a novel travesty on the Wall Street crash and its effect upon the public and its brokers.

J. D.

Aaron Richmond Activities

Although still incomplete, the list of attractions to be managed by Aaron Richmond, Boston impresario, includes Winifred Macbride, pianist, October 18; Sibyl Webb Daugherty, soprano, October 28; Jean Bedetti, cellist, October 29; Angna Enters, dance-mime, October 30; Jan Smeterlin, Polish pianist, November 2; Musical Art Quartet, November 6; Mischa Levitzki, pianist, November 8; Mme. Schumann-Heink, November 9; Felix Fox, pianist, November 9; Robert Simmons, tenor, November 12; Samuel Gardner, November 13; Compinsky Trio, November 16; Richard Burgin, violinist, November 17; Victor Chenkin, baritone-diseur, November 20; Royal Dadmun, baritone, November 25; Gordon String Quartet, November 26; Joseph Lautner, tenor, November 29; Louise Seymour, pianist, December 3; George Copeland, pianist, December 4; Angna Enters, second recital, December 10; Moshe Paranov, pianist, December 13; Musical Art Quartet, second recital, January 15; Victor Chenkin, January 18; Gordon String Quartet, February 10; Society of Ancient Instruments, February 15; Maier and Pattison, two-piano recital, February 15; Rudolph Ganz, pianist, March 1; Hampton Choir, March 10.

The Boston appearances of the following artists have been arranged by Mr. Richmond: Edward Johnson, November 19; Dusolina Giannini, December 17; Maier and Pattison, January 14; Efreim Zimbalist, January 28; Maria Jeritza, January 28; Giacomo Lauri-Volpi, March 4.

Ernest Schelling again will conduct his series of four concerts for young people on Saturday mornings, January 17, February 14, February 21 and March 21. This will be the seventh season these concerts have been given in Boston.

Jonas Artist-Pupil Wins California Success

Eugenia Buxton is one of the most talented artist-pupils in Alberto Jonas' New York class. During the eminent pianist's stay in Los Angeles, where he conducted a most successful summer master class, Miss Buxton appeared in recital at Long Beach, Cal., earning an immediate and enthusiastic success. The program included the Grieg concerto in A minor, op. 16, of which Mr. Jonas played the second piano part.

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E. Robert Schmitz Held Eleventh Annual Summer Master Class in Denver

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The eleventh annual Schmitz Summer Session, held independently at the Kent Auditorium, Denver, Colorado, has closed its doors after lasting ten extra days over the six weeks, in response to the ever broadening program. The session was attended by fifty-five teachers and artist-pupils and eighteen listeners, representing the twenty-two following localities: Michigan, Indiana, Massachusetts, Colorado, Missouri, Wyoming, New York, Texas, Minnesota, Oklahoma, West Virginia, South Dakota, Utah, Oregon, California, Illinois, Kentucky, Kansas, Wisconsin, Pennsylvania, Hawaii and the British Dominion of Canada.

In the Players' Class the program included major works by Bach, Beethoven, Mozart, Chopin, Brahms, Schumann, Rimsky-Korsakoff, Liszt, Scriabine, Debussy, Turina, Ravel, Goossens, de Falla, Bartok, Griffes, Simmons, etc., illustrating the breadth of repertoire maintained by the Schmitz students.

In the Chamber Music Class, which was assisted by the Gilbert Ross String Quartet of New York (Gilbert Ross, Richard Sears, Mrs. Fairchild, Miss Whitmore), the public manifested its enthusiasm over the exceptional performances given by the artist-pupils of works by Mozart, Schumann, Gerhard, Franck, Korngold, Ravel, Brahms, Bax, Goossens and Schubert.

The new music contest brought to light works by the following American composers: Fred Mauer of Berkeley, Robert Manton of the University of New Hampshire, Brinkman of Chicago, Ruth Crawford of Chicago, Henry Brant of New York City, Vivian Fein of Chicago, Gerald Strong of Berkeley, Hardcastle of California, Charles Haubiel of New York City.

The sight reading contest brought forth manuscripts by Charles Ives, P. Ferrout and Al. Tansman.

The scholarship competition elicited much interest, as it could be either the normal scholarship which has been awarded only eight times during the last eleven years, or the honor scholarship which had never been awarded before. Elmer Schoettle of Minneapolis won the cash prize of \$457, being the first winner of this coveted distinction, the Schmitz Honor Scholarship.

The Schmitz Summer Session is also the occasion for the annual renewal of the authorizations given to representatives of Schmitz Pedagogy and the granting of new

authorizations. New authorizations were granted to Violet Duncan of St. Louis, Mo., and Ruth Alta Rogers of the Associated Studios, Duluth, who is also a member of Pi Kappa Lambda. Elmer Schoettle, winner of the Honor Scholarship, was appointed guest teacher at the Minneapolis College of Music. Authorized teachers assisting Mr. Schmitz during the past Summer Session in Denver were: L. Eva Alden of Terre Haute, Ind.; Marion Cassell, head of piano department, Institute Pedagogique, Montreal; head of piano department, Dalcroze Institute, New York; member of faculty, Mannes School of Music, New York; Ruth Dyer, head of piano department, Mount Holyoke College, South Hadley, Mass.; Mrs. E. C. Jesse of Portland, Oregon; Andres Riggs, head of piano department, Denver College of Music, Denver, Col.; Edith K. Rinquest, head of Rinquest School of Music, Denver, Col.; Elmer Schoettle, guest teacher, Minneapolis College of Music, Minneapolis, Minn.; and Mabel R. Stead, head of piano department, Starret School, Chicago, Ill.

San Francisco Opera Season Opens

(Continued from page 8)

moods of passion and anguish of soul, and in the duet with Alfredo, her voice melted in the honeyed bliss of love. At the conclusion of this touching and pathetic scene, Mme. Clairbert was given an ovation by the audience. It was one of those spontaneous expressions of approval which come only when people are genuinely moved.

Beniamino Gigli was cast as Alfredo and the writer, for one, has never heard it more beautifully sung. His voice is always telling, full throated, with a thrill in its timbre in the upper position, and with quick response to emotion in the medium. Throughout the performance, Mr. Gigli sang with his customary sincerity and authoritative command of the art of operatic delivery. Gigli played the role with dignity and all the ardor of a young lover. Of course, the audience greeted him with abounding enthusiasm.

Last of the trio of superb artists to be mentioned, but, by no means least, is Gaetano Viviani, baritone, who made his San Francisco debut as the elder Germont. This artist is regarded as one of the best of his class and with good reason for he has a voice of fine quality, large and flawless range and rare flexibility. The ease of his production, the dramatic force of his delivery, his elegance of phrasing, and his authentic style were delightful to the connoisseur as they were an obvious joy to the amateur of pure singing. Viviani is every inch an actor. He was always the aristocrat, a man who guards safely the honor of his family. His scenes with Violetta were marked by gentleness and tenderness. Mr. Viviani made a tremendous impression with his rendition of the lovely Di Provenza aria, so great in fact, that he brought down the house and practically "stopped the show."

Bianca Bruni did a splendid bit of singing and acting in the small part of Flora; other minor roles were satisfactorily done; the chorus did excellent work, particularly in the finale of the third act.

Merola gave a reading of the Verdi score that was distinguished for vitality, enthusiasm and perspicuity. Every phrase was made luminous, the dynamics were adjusted ad-



THE SITTIG TRIO.

(Margaret Sittig, violinist; Frederick V. Sittig, pianist, and Edgar H. Sittig, cellist) photographed at their summer camp in the Pocono Mountains. The Sittigs will open their fall season with a concert at the State Normal School in New Paltz, N. Y., on October 6.

mirably and the balance exquisite. After all is said and done, there is nothing more beautiful in operatic literature than the Verdi scores. Music as beautiful as Traviata is never out of date, and when it is as brilliantly executed as upon this occasion, an audience cannot fail to appreciate its genuine value. C. H. A.

Hart House Players Get Gold Tips

How the members of the Hart House String Quartet had an opportunity to become independently wealthy and turned it down is told in the following paragraph from the Toronto Star Weekly:

"In taking good music into some of the faraway places of Canada, the Hart House String Quartet have had many interesting experiences. They found a remarkable appreciation of musical art in the gold and silver and nickel belts. It did not show itself in bouquets of orchids, but in something more substantial—tips on the mining market. And the quartet could have been rich for life if they had followed these tips.

"Buy Nickel, and don't sell until it reaches 200' said one enthusiastic mine manager, wringing their hands in congratulation as if he were crushing ore.

"It was the old Nickel. It was then 34, and it went well above 200.

"Buy Noranda and hold it for 60,' said a music lover out Rouyn way. It was then 12 and it sold up to 70. At Timmins they were given not merely tips, but real gold, a number of large nuggets.

"Those and the woolen shirt Milton Blackstone purchased in Sudbury are the real wealth the quartet have garnered from the north. Feeling chilly at 20 below zero, Blackstone bought for himself a lumberjack jacket as gaudy as a sunset. His companions nicknamed it the 'Nickel Range' shirt, and it is one of their most prized trophies of the bow."

Tales of Hoffman at Atlantic City's Steel Pier

The Steel Pier Grand Opera Company recently presented the Tales of Hoffman. The artists appearing were Hazel Huntington, Mae Mackie, Joseph Wetzel, Leo de Hierapolis, Francis Tyler, with Solon Alberti as the pianist-director. The opera was sung in English.

Commenting on the event, the Atlantic City Press stated: "Offenbach's fantastic opera absorbed an audience that jammed the large ballroom of the Steel Pier. The work fared well in the hands of Hazel Huntington, Mae Mackie, Joseph Wetzel, Leo de

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Hierapolis and Francis Tyler, who sang the principal roles.

Miss Huntingdon sang the three roles of Olympia the doll; Giulietta, the treacherous siren of Venice, and the frail Antonio, and did each in turn admirably. The florid music of the first act lies well for Miss Huntingdon's voice, and she made an appropriately stiff and pretty figure as the doll. The hackneyed Barcarolle in the Venetian scene received tremendous applause.

Mr. Wetzel was a sincere Hoffman, singing with taste and discrimination. He was especially successful in the set airs. Miss Mackie gave a striking characterization as Nicklausse who, with the hero, are the only two characters that go through all three acts in this tale of adventure. Mr. de Hierapolis also showed his versatility in three roles, as did Francis Tyler, both adding appreciably to the Steel Pier cause of lyricodramatic art.

Schumann-Heink to Teach Forty Selected Students

Announcement has been made that Mme. Ernestine Schumann-Heink will devote the greater part of her winter to teaching forty selected students. These are to be young ladies, as the famous contralto feels that she has given enough of her time to the boys. Mme. Schumann-Heink explained that the chief specification of those to be chosen is that they have exceptional vocal possibilities and good promise of professional success. The auditions will be held at the studios of the National Broadcasting Company, which is looking after the business end of the venture, and Mme. Schumann-Heink will personally hear each applicant.

In taking up this work Mme. Schumann-Heink says that she is anxious to give to the students of singing something of her long experience in that field. In her consideration for vocal students the famous singer does not only take into account the artistic side of the career, but has a very human outlook, which embodies the financial and human elements of a career.

In conjunction with this training will be monthly recitals given at Steinway Hall in which some famous musician, critic or lecturer will be invited to speak.

Mme. Schumann-Heink stresses the need of a general musical education for a successful career, and she also emphasizes the fact that she is not interested in any one who does not realize that it takes fully five years of hard work before an attempt can be made at real success. She is greatly interested in the advancement of music in America, and frankly states that every city in the country should have its music hall where the music lovers of the community can enjoy good concerts, oratorios, operettas, opera, etc.

Applications can be made immediately for the season which will begin October 15.

Goossens Returns

Eugene Goossens and Mrs. Goossens arrived at Boston last week on the Britannic and went directly to Rochester. Details concerning the coming season, which will be a busy one for Mr. Goossens, will appear in an early issue of the MUSICAL COURIER.

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**Cadman Moves to San Diego
County**

Charles Wakefield Cadman, who for many years has lived in Hollywood, recently took up his residence on his ranch in San Diego County, Cal. This move was made, the composer said, for the benefit of his creative work.

Mr. Cadman, however, will remain in touch with the concert activities of the Pacific Coast. On September 16 he appeared before the Santa Paula Woman's Club in that organization's first program of the season. Clark Sparks, a young tenor, protege of Mme. Schumann-Heink, assisted Mr. Cadman. A series of concerts between October 1 and 6 will mark the composer's next return to Hollywood. He will have his headquarters at the Knickerbocker Hotel, where he is scheduled for one of the opening concerts of a new Sunday night series. Mr. Cadman's song cycle, *White Enchantment*, with the Hollywood Quartet and the composer at the piano, will open the season of the Los Angeles Ebell Club on October 6. Another engagement in the near future is for October 1, when Mr. Cadman will appear again with Mr. Sparks at the Catholic Woman's Club.

The Hughes Reengaged for Albany

Edwin and Jewel Bethany Hughes will give one of their well-known two-piano recitals in Albany, N. Y., on December 4, under the auspices of the Albany Institute of History and Art. In closing the negotiations the local manager wrote: "Mr. Hughes played for the Institute a few years ago and I have very pleasant memories of his delightful recital and his splendid musicianship."

PUBLICATIONS

Modern Music, June-July.—The enterprising League of Composers continued publication of its quarterly review, *Modern Music*, during the summer. The June-July issue, being Vol. VII, Number 4 of this clever little periodical, is at hand and contains the usual amount of interesting new matter. George Antheil tells Americans how to write opera. There is a futuristic portrait of Schoenberg by Kokoschka. There is an article by Erwin Stein on Schoenberg's new structural form, and there are other articles and illustrations of equal interest. (J. Fischer & Bro., New York).

Two Organ Pieces, by R. Deane Shure.—The titles are *Kidron Brook of Sorrow*, and *Spirit Wind*. Attention has frequently been called to this composer's descriptive talent. His organ music seems always to have a poetic background, and he makes brief organ (symphonic) poems that are attractive musically and even more so as nature sketches. These new pieces are no exception to the general rule. They tell lovely tales of things one gladly dreams about. *Kidron, Brook of Sorrow*, is inspired by a passage in St. John: "Jesus passed over the brook Kidron (of the Cedars) at midnight into Gethsemane with his disciples, and they were sorrowing." Our composer touches this mood through a languorous melody built upon a ninth chord, and develops it into a dreary close—on the same chord! Very original, even in these modern days.

Spirit Wind is again inspired by words from St. John: "The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh and whither it goeth; so is everyone that is born of the spirit." The music is strangely non-rhythmic, with a curious figure of five notes to the beat, which seems to crush out any force of accent. It is a weaving accomplishment, sometimes in single notes, sometimes in chords, and a detached melody enters below it and then passes vaguely away, merging into the harmony. This is the concept of a composer of rare gifts. (J. Fischer & Bros., New York.)

The Earth is the Lord's, a sacred song by Albert Spalding. The words are taken from the Twenty-fourth Psalm. The music is done with that freedom of technic which is apparent in all of Spalding's works, and with the nobility which is an invariable part of his musical expression. It is a great pity indeed that Mr. Spalding does not devote more of his time to composition. He is one of the most gifted of Americans. He always has something to say and knows how to say it. (Carl Fischer, Inc., New York).

Round the Circle, Old Tunes for Young People, compiled and arranged by Harry L. Harts. Evidently the music contained in this little book is intended for very small children. There are about thirty pieces, all of them familiar, printed in large notes and significantly illustrated. Words are provided to be used if desired. The plan of using this old music in such a manner for teaching purposes is excellent, and it has been effectively carried out. (White Smith Music Publishing Co., Boston).

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MUSIC IN THE SCHOOLS and COLLEGES

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Articulation of High School and College Music Courses

By Harold L. Butler,

Dean of the College of Fine Arts, Syracuse University, and President of the National Association of Schools of Music.

The great difficulty in arranging a logical and sensible articulation of the high school and college music courses arises from a multiplicity of authority governing these courses. State and city boards of education, college entrance boards and college faculties all have authority over high school and college courses as well as college entrance requirements. Some know nothing of music as an educational subject and some care nothing for the advancement of education in music. The decisions made by these various authorities are almost as many in number as the authorities themselves. The state and city boards many times listen but casually to the recommendations of the musicians, and almost as many times with a suspicion that the musicians "have an iron in the fire" and are trying "to put something over" on them. Very rarely have these various authorities, even in a small section of

our great country, gotten together for a conference on this subject. And I suppose there has never been a meeting at which all of the authorities of the East, or Middle West, or West have ever gotten together. No doubt the musical authorities themselves disagree on what would be a logical and sensible arrangement. If these observations are true, it can be seen that it will be no easy task to bring these various interests into accord. But because it is difficult is no reason for folding our hands and doing nothing.

As I see it, the first step is to bring about an agreement among ourselves whether our immediate interest be in high school or college. The musicians must first agree before they can hope to bring into agreement the state and city boards, the college entrance boards and the college faculties.

In arriving at an agreement among ourselves we must realize that there must be a difference in the high school music work offered a student who intends to enter a professional music school and a student who intends to enter a liberal arts or some other kind of college. Each type of college is a law unto itself. It determines for itself its entrance requirements and only strong and persuasive argument will bring even a small modification of these requirements. Even the liberal arts colleges the country over are not in agreement as to entrance requirements. This is not only true as to music but it is also true as to foreign languages, mathematics, the sciences. I believe that English is the only subject on which practically all liberal arts colleges are

in accord. Some state universities and colleges must accept as freshmen all graduates of accredited high schools in that state. Other state universities and colleges have the power to determine their own entrance requirements. As to the college of liberal arts, I take it that someone else will take up the matter of music courses as preparation for entrance. I have been asked to talk on the high school preparation for entrance to the schools of music that at present make up the National Association of Schools of Music.

The object of this association is to do for music education in universities, colleges, and detached schools of music what the Bar Association has done for law education, the Architectural Association has done for education in architecture, and the Medical Association has done for education in medicine. Frankly it hopes in time to be able to stop the granting of the Bachelor of Music degree by irresponsible schools with inadequate faculties, equipment and courses and limit the granting of this degree to those schools which meet the minimum requirements of the Association. Toward this end the Association published last year a booklet giving in considerable detail the minimum requirements of the Association as to courses leading to the Bachelor of Music degree. The booklet also contained sample examination papers in ear training, dictation and the theory of music. A code of ethics was drawn up.

Thirty-eight schools of music comprise the membership at present. A large number of applications are in the hands of the Curriculum Commission, whose duty it is to examine schools applying for membership. At a meeting in Lexington, Ky., last December with the presidents of the colleges which make up the Southern Collegiate Association, it was agreed that the National Association of Schools of Music should become the accrediting agency for the Southern Collegiate Association. As president of the National Association, I recommended that all colleges and depart-

Noted Educators

GERTRUDE OTTO,

mezzo-soprano, who will head the voice department at Hosmer Hall, St. Louis, Mo. For the past five years Miss Otto has occupied a similar position at Science Hill School, Shelbyville, Ky. In addition to preparation at Columbia University, Miss Otto has been a pupil of Estelle Lieblich, Allan Hinckley, Dudley Buck, and others. More recently she was a member of Madame Schumann-Heink's master class and summer session. She has appeared in recitals and has held numerous church positions in New York, Kentucky and Kansas City. Miss Otto has also been heard over the radio.



ments of music in the Southern Association be given three years to bring their schools up to the requirements of the National Association, and that after that time no school failing to meet the requirements of the National Association be allowed to grant the Bachelor of Music degree. This recommendation was unanimously adopted by the committee, and no doubt action to this effect will be taken by the Southern Association. A conference was also held last November with the officials of the North Central Association. I believe that we may expect a like action on the part of this Association during the next two years.

(To be continued next week)

More De-Bunking

Tests and Measurements may be all right for the psychologists who wish to establish a norm for this or for that. That's about as far as we'll go. A graduate student who took the course in Tests became so absorbed in her subject that she began measuring in her schools before she had taught anything and thereby lost her job.

In a great many instances the taking of Tests and Measurements is so much "bunk." What is done with the tests after they are taken? Published in a book in the customary procedure.

Some fledglings in the field, and others, too, for that matter, think that a supervisor has all the equipment that is necessary with a phonograph and a set of phonograph records, to teach music appreciation. It never took a teacher to turn on a phonograph and wash her hands in invisible soap and say "Isn't that beautiful, children?" The joker is that music appreciation cannot be taught. It comes. Provided of course the children have correct training and musical experiences of their own.

The summer sessions are all over now. Many teachers and supervisors of music have received inspiration, contacts, and—we almost forgot—credits. Remember no matter what your ability may be, or where you receive your training, credits, on paper, duly sealed and properly vouched for, are necessary if you are really to be recognized. Turn over that hour glass!

It takes brains, personality, training and initiative to become a real supervisor of music. If one has all these qualifications plus the ability to organize things and people there is never a question about one's success. Oh, this other thing. Be Prompt. Otherwise the whole structure will fall.

A band never was and never will be the Alpha and Omega of music education. The love for music, plus the ability to sing, is important. Usually a high school of 3,000 has a band of say sixty! How about the other 2940? Well, it's sing—God bless you!—Sing!

HOUSE OF THE ANGEL GUARDIAN BAND

The House of the Angel Guardian was founded in 1850 by the late Rev. George Foxcroft Waskins who, before he became a Catholic and entered the priesthood, was a minister of the Protestant Episcopal Church.

While Father Waskins was pastor of St. John's Church, Boston, he purchased a dwelling house on Moon Street as a home for boys—the first Catholic home for boys in New England. Later he acquired a site on Vernon Street, Roxbury, where he erected a building capable of accommodating 160 boys.

In 1874, shortly after the death of Father Waskins, the Brothers of Charity took charge of the House of the Angel Guardian at the bequest of the late Archbishop Williams. They added four buildings to the Institution, thus doubling its capacity, and one of the buildings was used as an Industrial School where trades were taught.

The present site in Jamaica Plains was purchased in 1915. It consists of nine acres of land on which stand seven buildings. Here, the older boys are cared for. The smaller boys are at West Newbury, Mass., where, in 1920, an up-to-date building for 225 boys was erected, on a 350 acre tract of land, beautifully situated on the Merrimac River.

In 1856, or thereabout, Father Waskins organized a band in his Institution. With it he toured New England several times, giving concerts in all the principal cities. It was quite popular and was usually called "Father Waskins Band." Each year, its 17th of March concerts, at the old Music Hall, Boston, drew large audience. This band was discontinued in 1876.

The present 48 piece band of the House of the Angel Guardian was started in the fall of 1923, with the purpose of giving the boys a training in music that would be a benefit to them later when they would graduate from

the Institution and take up the battle of life in the world.

Acting on the advice of Harry Bettoney, each section of the band was given its own instructor, and LeRoy S. Kenfield, of the Boston Symphony Orchestra, graciously consented to become its director.

The first regular rehearsal took place the end of January, 1924, and the average age of the players was about 12 years. Under Mr. Kenfield and his able assistants the boys advanced rapidly, and, on March 4, on the patronal feast of the Superior of the House, they gave their first concert. This concert was a success in that steady progress of the band which has become one of the most popular juvenile organization in Greater Boston.

The services of the boys are much in demand. They have taken part in practically all the parades and other public celebrations in the city of Boston, and they have occasionally appeared in other cities of Massachusetts. On several occasions they have broadcast concerts of a high order over stations WBS, WEEL, WNAC, and WBEJ. These concerts not only brought them letters from "listeners-in" but also very complimentary notices from the press. In fact their radio concerts are invariably listed with the "headliners" in the newspapers of Boston.

In 1926, the band won first prize in Class C, in the New England High School Band Contest. In 1927 it entered Class A and won first prize—the New England Championship for that year. Last year it won the Massachusetts State Championship, and the second place in the New England High School Contest.

Fifteen of the band boys who graduated in June last have since joined local bands and orchestras. Some of them are already holding the first chair of their respective organizations.



House of the Angel Guardian Band in Boston.

Newer Practices and Tendencies in Music Education

MUSIC IN THE PLATOON SCHOOL

By Russell V. Morgan
(Topic No. 1)

Much authoritative material is available concerning the purpose, organization and administration of the platoon school. The only reason for including it in this brief report is to point out three factors which obviously concern music instruction.

The platoon school demands the assignment of one or more teachers to the full time teaching in music. It is expected that these teachers bring an unusually complete musicianship to the problem of music instruction. Such thorough preparation could not be asked of instructors assigned to several subjects. If the music positions are not filled with outstanding talent, the opportunity of improving the quality of instruction is sadly neglected. Another advantage of this type of school is the assignment of one or two rooms to full time use in music instruction. With a minimum of expense, it is practicable to have complete equipment of books, charts, piano, phonograph, radio, etc. Such a room can be given a definite musical atmosphere, most conducive to good instruction.

Finally, the school program is such as to lend itself more easily to caring for various levels of talent and different kinds of musical activities. The course of study may be enriched far beyond that of the traditional school. Special classes of talented pupils may be formed and a degree of musical growth attained undreamed of in the older school.

Tennessee Notes

Knoxville.—Knoxville school children from the fourth through the eighth grades who were tested in music recently, have made a score a year and a half ahead of the average of other schools tested. Azile Clark is music supervisor. The tests were devised by Columbia University's research department. To standardize the tests, a number of schools in different sections of the country were asked to give them.

As a music educator grows in experience his theories of what should and what should not be become fewer.



JOHANNA GADSKI,

who will sing the role of Marta in D'Albert's Tiedland with the German Grand Opera Company on its third American tour. Mme. Gadski sang the role years ago in Germany. The company will also give Tristan und Isolde, The Flying Dutchman, Mozart's Don Juan, Die Walkure, Siegfried and Götterdämmerung.

Raymond Hill Praises Virgil Teaching Methods

Mrs. A. M. Virgil, director of the Virgil Piano Conservatory, of New York, has received a letter from Raymond Hill, one of her pupils, in which he gives most enthusiastic praise to the Virgil method of pedagogy. Mr. Hill, who comes from a long line of musicians and music lovers, early developed a talent in that direction, and began to play the piano at the age of five. He also showed a precocious aptitude for composition, and, at the age of twenty-one, has one hundred original works to his credit.

Mr. Hill begins his letter by saying: "Here I am in sunny California. I thought of you and our wonderful hour of music together all during my trip and ever since I have been here. Never have I played the Wagner-Liszt Liebestod better than I played it for you that morning in New York. You inspired me and we just played it together." He then goes on to say: "I know that once I get your system into my fingers and head (it is already in my heart), I will step out and make musicians recognize it. I believe in it thoroughly and know that it need not die, but can come to the fore as the greatest American innovation that has

ever been known in music. . . . You have perfected a matchless system and a superb instrument, and I believe that we have an American achievement that can accomplish in less time and with surer, more scientific, more logical and more musical means, what we are paying foreigners to teach us."

Luisa Caselotti in Italian Musical Film

A young and talented actress who has come to the fore both in the operatic and concert field, and more recently in the talking films, is Luisa Caselotti, daughter of Guido Caselotti, prominent musician of Los Angeles. Miss Caselotti is a mezzo soprano who last season surprised and delighted Californians with her colorful interpretation of Carmen.

Now comes the news that she has scored another point in her characterization of an Italian girl in the audible all-Italian musical film entitled You Are Love, which has been seen in San Francisco.

Ada Hanifin, in the San Francisco Examiner, says of Miss Caselotti: "There is only one actress on the screen one can compare to Garbo. She is Luisa Caselotti. She possesses that cameo-like character of the face; that rare, fascinating, almost mystic quality that we have hitherto only associated with the mysterious Greta. One might even venture to say that this young Italian prima donna is possibly a great artist in the making. There is no denying that she is a gifted actress. It is seldom that one sees on the screen such excellent character drawing. Here is a protean personality. She can be as disarmingly naive as a Marguerite one moment, or as poised and sophisticated as a Thais the next. At times it is almost difficult to recognize her because of that indefinable changing aspect of her face. A face that on occasion looks wholly untouched by the experienced fingers of life so innocent it is; again so moulded of worldliness that one can even catch a fleeting glance of the smothered cruelty of a Lucrezia Borgia."

Lillian Hunsicker Sings at Green Pond

Lillian Hunsicker, soprano, has been spending her vacation at her summer home, "Meadow Brook," Allentown, Pa. Mrs. Hunsicker has passed the time in rest and study, and recently appeared as guest soloist at a Sunday evening concert at Green Pond, one of the northern New Jersey mountain resorts. A new composition by Pauline Kocher Schaad is dedicated to Mrs. Hunsicker. The text of this music is a poem by Richard Le Gallienne, called Song. Mrs. Hunsicker plans to include this new number on her recital programs this season.

Haensel & Jones' October Recitals

Haensel & Jones announce October recital dates in New York at the Town Hall for Hazel Harrison, pianist; Ruggiero Ricci, violinist; Arthur Warwick, pianist; and Olga Averino, soprano, with Alexander Siloti at the piano. The respective dates in the order named are October 15, 17, 28 and 29.

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Frederic Baer, due to the success he achieved the past season as soloist with the New York St. Cecilia Club, has been re-engaged and will sing again under the direction of Victor Harris on April 7.

Mabel Deegan, violinist, opened her fall season on September 7 with a recital given at Kent House, Greenwich, Conn. This was a reengagement, the result of Miss Deegan's appearance there on July 13. This artist spent her vacation at Chatham, Cape Cod, Mass., and East Hampton, Conn., and is now ready for another busy season.

W. O. Forsyth, well known Canadian pianist and pedagogue, composer and instructor of musicians of reputation, contributes *The Newer Paths in Modern Music* for the last issue of the *Quarterly Review of Toronto*, in which he echoes the established beliefs of many present-day musicians.

Harriet Foster will re-open her New York studios on October 1.

Ethel Fox and Allan Jones will appear in their operatic costume recital at Monticello Seminary, Godfrey, Ill., on December 17 next. The soprano and tenor, who were so successful last season in presenting scenes from *Faust* and *Manon*, have added arrangements of *Cavalleria Rusticana* and *Aida* to their active repertory this year to supply the many demands for return engagements with new selections.

Harriet Clyde Garlinger, who studied at the New York School of Music and Arts, Ralfe Leech Sterner, director, gave three vocal and piano pupils' recitals in New Lexington, Ohio, which were notable musical events. Her season's class always numbers from sixty to seventy pupils, enabling her to give frequent and very interesting students' recitals.

Harry Kononovitch, violinist and teacher of a large class of pupils, reopened his studio on the Concourse in New York City, and is already active. He appeared in a joint recital with Charles Imerblum, pianist, at the Masonic Temple in Portchester, N. Y., on September 10.

Grace Leslie, who makes her debut in Germany in a Berlin recital at the Bach Hall on October 3, has been lingering in Dresden before proceeding to the German capital. The contralto also visited Prague and made a trip through the "Saxony Switzerland."

Adele Margulies, pianist and instructor, has returned after visiting Bayreuth, where she heard the Wagner operas, and has resumed her teaching. Many noted virtuosos are among her pupils who have been heard in both Europe and America.

Dora Becker Shaffer, violinist and pedagogue, has returned from an extended vacation, resuming her classes in both Newark and New York; she visits her studio in the

metropolis regularly on Wednesday afternoons.

Nevada Van der Veer, contralto, will give a recital in Albany on February 23, under the auspices of the Monday Musical Club, at the Institute of History and Art.

Boerner and Koshetz With Philadelphia Grand Opera Company

Mr. and Mrs. William C. Hammer, general manager and director, respectively, of the Philadelphia Grand Opera Company, have recently returned from a European tour. Mr. and Mrs. Hammer have added the names of several distinguished European singers to the roster of the Philadelphia Grand Opera Company. Two of these artists are Charlotte Boerner and Marie Koshetz, both of whom will make their American debut during the coming season.

Mme. Boerner, a young lyric soprano, is the happy possessor of a charming personality and a voice of exceptional beauty. She is of German and Belgian parentage, and has appeared with success at the State Opera, Berlin, and other famous opera houses of Europe. Mme. Koshetz, Russian contralto, a sister of the well known opera and concert soprano, Nina Koshetz, comes from the Moscow Art Theater, where she has been a favorite member of that company for several seasons.

Carl Fiqué Composing Comic Opera

Carl Fiqué, of the Fiqué Music Studios of Brooklyn, has been spending the summer at Greenwood Lake, N. Y., recuperating from an experience which befell him in June. Entering his house about midnight, he was struck from behind, knocked unconscious, robbed of money and valuables, three teeth knocked out, and sustained a severe nervous shock; his assailant has not been discovered.

Mr. Fiqué has employed his leisure time in writing words and music of a comic opera, entitled *Merry Madrid*, a humorous piece, the music entirely in the Spanish idiom.

Ida Haggerty Snell Not Teacher of Loretto O'Connell

Through an error, Loretto O'Connell was recently mentioned in the columns of the *MUSICAL COURIER* as a piano pupil of Ida Haggerty Snell, when the name should have been Loretto McElroy, her artist-pupil.

Boyle Piano Studios to Reopen October 1

Mr. and Mrs. George F. Boyle have announced the reopening on October 1 of their piano studios in Philadelphia. This season, their fourth in Philadelphia, promises to be an exceptionally busy one for the Boyles, with a large number of professional pianists already enrolled. Mr. Boyle, as heretofore, will divide his time between Philadelphia and New York, devoting two days a week to his class at the Institute of Musical Art of the

Juilliard School of Music, and both Mr. and Mrs. Boyle will accept a limited number of pupils at the Harcum School in Bryn Mawr, Pa.

Competition for American Composers

The Society for the Publication of American Music announces its 1930-31 Competition for Publication of New Chamber Music Works by American Composers. Through this competition, which results in the publication of outstanding new works, it helps to meet the American composer's pressing problem of being able to have works of merit published. The Society for the Publication of American Music selects two or three works from the entries and pays for their publication. Notice of the awards and copies of the new publications are sent to each member of the Society and in this way the new compositions are brought to the attention of music lovers throughout the country.

During the eleven years since its founding in 1919 the Society has published twenty-three chamber music works and five orchestral works. On its list of publications it numbers with pride some of the finest works by American composers.

The Society is limiting its efforts this year to chamber music compositions; songs and solo pieces with piano accompaniment, works for piano alone and orchestral compositions are not included in the scope of the Society's activities.

The terms of the Competition are:

- 1—Compositions should be the work of American citizens or by composers who have applied for citizenship.
- 2—Manuscripts should not bear the composer's name but should be marked with a pseudonym. The composer's name and address and postage for the return of the manuscript should be enclosed in a sealed envelope marked on the outside with the pseudonym.
- 3—Manuscripts should be sent to the Secretary, Oscar Wagner, 49 East 52nd Street, New York City, before October 15, 1930.

Mr. and Mrs. Mannes Sail for Home

Mr. and Mrs. David Mannes sailed from Genoa, September 12, aboard the S.S. *Augustus* of the Navigazione Generale Italiana, and will arrive in New York on September 23. The fifteenth year of the David Mannes Music School, of which they are directors, begins Thursday, October 2.

N. Y. Concerts Under Direction of Annie Friedberg

During the coming season, concerts in New York by the following artists and ensembles will be presented under the management of Annie Friedberg: at Carnegie Hall, Winifred Christie Moor, and Max Rosen; at Town Hall, Emerson Conzelmann, Myra Hess, Ralph Wolfe, Bruce Simonds, Stuart Wilson, Grete Stueckgold, Lonny Epstein, Adele Epstein, George Meader, and

Edgar Shelton; at the Barbizon-Plaza, Anna Hamlin; and at Mecca Auditorium, ten popular concerts by the symphony orchestra of the Richard Wagner Society.

Ralph Leopold Resumes Teaching Soon

Ralph Leopold spent most of August visiting friends in Maine, followed by a visit to Cape Cod. He will return to New York the last week in September and resume his teaching immediately.

Obituary

William Fitzgerald

William Fitzgerald, retired actor, comic opera singer and stage manager, died at his summer home, Shoreham, L. I., on September 13. The deceased was seventy-nine years of age. Mr. Fitzgerald appeared with Edwin Booth and Lawrence Barrett many years ago, and sang with the original Bostonians, for which company he was also stage manager. Subsequently he was a member of the W. T. Carleton Opera Company, of which his wife, Alice Vincent, was prima donna for fifteen years.

Alexander C. Rogers

Alexander Claude Rogers, noted Negro lyric writer, librettist and vaudeville actor, died on September 14 at his home in Brooklyn, of a heart attack. Mr. Rogers was the author of the words of nearly 2,000 songs and was librettist of the four famous Williams and Walker shows, *In Dahomey*, *Abyssinia*, *Bandanna Land* and *Lode of Kolo*, all great successes about twenty years ago. He also wrote the words to a number of the late Nora Bayes' song successes.

John Siebe Johnston

John Siebe Johnston passed away on August 18 at the age of sixty-four. Mr. Johnston was educated at Centenary College and Vanderbilt University, and later became the Dean of the former and an instructor in mathematics at the latter. He organized the first Glee Club at Vanderbilt University and served as secretary-treasurer for a number of years. He also will be remembered as a popular soloist of the club, his voice having won favorable notice and an offer from the Grau Opera Company.

Mr. Johnston was the husband of Rebekah Ellison Johnston, voice specialist with pupils teaching in many foreign countries. The deceased made his home in Jackson, Miss.

Paul Schmedes

VIENNA.—Paul Schmedes, the well known concert tenor, died here after a long illness at the age of 61 years. He was a brother of Erik Schmedes, famous Wagnerian tenor of the Vienna Opera and like him a native of Copenhagen, Denmark. For three years past he had been obliged to give up singing as well as teaching owing to heart trouble. P. B.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

A Warning—Piano Name Values Must Be Upheld—Some Examples of Typical Sales Practise of Today—The Danger—How the Services of the Musician and Music Teacher Can Be Utilized for Practical Publicity Purposes

There is one great loss caused by the past depression that will be hard to make up, and that is the loss of name value through the cessation, almost totally, of publicity upon the part of piano manufacturers.

The dealers are doing practically nothing in this direction. There are a few exceptions, however, where dealers issue occasionally a name value advertisement, but there are many who feel that attempts to create name value through the public press are a waste.

In the larger centers, there is some effort made to keep piano names before the public eye, but in the smaller centers, the dealers are not doing anything in the local papers.

National advertising to keep alive names already established is very expensive indeed, and the tendency on the part of those who do spend any money in that direction is to center the major portion of it into one or two publications that eat up about all the appropriation.

Piano dealers, in their own home towns, feel that it is useless to spend any money in publicity and if they had money it is doubtful if they would make any efforts in that direction.

The writer has, for these many months, borne down upon the problem of overhead. Many dealers have been forced to cut every expense possible. Generally the first effort is in the direction of their advertising.

Few pianos are being sold, we all admit, but there are many who believe the desire for a piano in the home is as strong as it ever has been. The piano dealers themselves are the men who first lost confidence in the piano, and like an epidemic it spread to the people.

The 1930 Production

One who visits the small towns finds dealers with a few second-hand pianos, repossessed probably, and very few new pianos. There is that same effort to dispose of the carry-over from years of over-production, just as is given to us in the business of the radio dealer.

There will be some surprises when this year of 1930 closes and a fair estimate made of the production of pianos. Dealers have not been ordering pianos to any great extent. Two or three of the industrials are doing business and that because they are working like slaves to get it. To claim, however, that the production will reach what it was for 1929 is a wild guess.

All this has brought about a condition that is going to be hard to overcome. If piano names are forgotten, if the dealers themselves lose faith in name values, then it can be seen that the old names will suffer, and the names that had depended upon the old line pianos to be sold on that old argument of "why pay for a name," will find their loss the greater.

One does not realize how soon a piano name is forgotten. The writer could write down fifteen names that were well known three years ago and there would be few men who would recognize them or remember them. This same would apply to dozens of other names, but the fifteen names that could be mentioned were well known and while probably of a medium grade, the pianos were good sellers.

Those names referred to are now of the past. They have not even been taken over by other manufacturers.

If the present manufacturers hold on, there certainly will come to them a good business. The effort might be made to reinstate those names that now are

almost lost to memory, but it would take much money and effort to revive those lost names and make them a commercial possibility through the dealers that will be left before the present crisis has passed.

"A Long Pull"

It is useless for dealers to imagine that through some subtle force, some gigantic resurrection of buying powers, through the creating of boom selling, the piano will, at once, be a good profit producer. It is going to take time to bring about a reinstatement of the piano business.

The dealers have, through force of circumstances, been compelled to come to a normal overhead. Many have, so to say, "bit the dust," and passed out. Others have held on and are living from hand to mouth as to buying and selling; others are actually remaining in business because they owe so much it would be suicidal on the part of those involved to force them out of business.

Those dealers who had a financial foundation based on "holdings of their own" as to installment paper, have been absorbing that, for there has been no replacement and there will come further eliminations as to the number of dealers; but those dealers who can live through the coming year, it is the belief of this writer, will find a good business of limited quantity, but if carried on at present overhead, will be a profitable one.

The discount companies are being hard hit in the loss of piano instalment paper. This same thing is going on as to the instalment paper of the automobile dealers and following that with the loss in the radio business. The probabilities are that the past due on radio paper is less than that on automobiles or pianos, but it can not be said that those who have cash are in any ways anxious to take over paper of that description.

Maintaining the Name

It can be seen from what is said herewith, that the piano manufacturers have not got the money to maintain name value through publicity and we also can say the dealers have no money at all. Very few advertisements are being utilized today to keep the names of pianos before the people, and name value is the fundamental of creating confidence for this or that make of pianos.

All this is not intended as a "knock" to the piano, but as a warning to piano men that if they desire to maintain the piano, they must, in every way that is possible without a great expenditure of money, advertise piano names and not bargain figures that mean nothing.

The writer visited a store one day this past week in a city of 100,000 inhabitants. One of the leading dealers in that city, where there were originally seven piano dealers, was forced into bankruptcy. The house that failed had 264 pianos which were sold to a competitor and brought thirty-three and a third cents on the dollar of the wholesale cost of the instruments.

Now here was seemingly one of the conditions that could not be overcome. This happened during this year 1930. The manager of the store that bought the pianos was later forced into bankruptcy and proceeded to unload the stock bought at one-third its value in a special sale for cash only. It was surprising the manner in which the public responded to that special sale. A large portion of that bankrupt stock was sold for cash only. *That proves the contention of the writer that people will buy pianos.*

Strange to say, however, the house was forced into bankruptcy, not because it was insolvent, but because

of the failure of a local bank. In the meantime, the first dealer that had failed had come through his troubles and now is carrying a line of pianos consigned and is doing some business. The original stock held by that dealer now doing business on a consignment contract, is going to put in a bid for the balance of the pianos that were sold to the second dealer that failed.

The probabilities are that the bid will be based upon the first sale which brought one-third the value of the pianos sold, and there will be another cut in values, all of which may lead to another cash and carry sale. It was observed by the writer in this sale that the attempt to sell the pianos was based solely on price and *not on name value*, all of which prompts the warning that there must be some money spent to keep name value alive and the manufacturers must protect their name values and arrive as a whole to price values when normalcy reaches the commercial world.

The Musician's Part

Name value can be kept alive through the musicians and music teachers of this country if only the manufacturers and dealers will reach that point where they will recognize the value of those who patronize musical events and those who teach music. It does not add to overhead to cultivate musicians and teachers, but there are some piano men one meets who evidently feel that it costs a lot to talk, but if the talk is creating name value through the musical element, certain it is that piano men have plenty of time at present to become orators and keep pace with our law makers in Washington. Will Rogers may not think this a compliment to the piano men, and probably Rogers would be right.

WILLIAM GEPPERT.

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The Radio and the Phonograph—What Is Happening in the Smaller Broadcasting Stations—The Future of the Phonograph—An Obvious Duty of Radio Manufacturers

The Rambler is wondering whether the radio is holding the interest of the people as it has in the past. Of course, the advent of the radio was one of the wonders that attracted the masses; everybody was astonished at the wonderful invention. As the receiving sets were improved and the broadcasting also made great strides towards sending messages of music over the air, the demand for the radio was far beyond the possibility of production to supply all those that desired the broadcasting in their homes.

The records of the phonograph were thought to have been thrown completely aside as the radio increased in efficiency. In truth, many thought that phonograph records would be a thing of the past. It may be that the sale of records will never return to the peak years of the production of the great industrials that produced them. Today the selling of records has receded to an almost vanishing point, yet, there is some record business being done in this direction. It can not be said that the phonograph and talking machines are much in demand.

Is the Radio Losing Favor?

With this, there arrives the question, is the radio holding its own as a musical instrument in the estimation of the people? Some may ask, "What this has to do with the records of the phonograph?" It has this to do with it. The broadcasting that is going out over the air today is not giving to the people the music that the records gave during the "palmy" days of the Red Seal Victor Records. Music records had reached a high point of demand through the Red Seal Records.

When at first it was announced that the records of the great orchestras would be made, it was not believed to be possible. Yet, all this was achieved. The difficulties that were presented in recording high notes were overcome, the machines were improved and we found that the Victor Company especially was giving to the people practically a perfect reproduction when all things necessary and essential to a perfect recording, that is a machine that had a proper tone chamber. The needles had been perfected and people taught to take care of the records. There was given to the people in their homes concert music that is in a way being given over the radio today.

Phonograph Broadcasts

But what do we find coming from the smaller broadcasting stations scattered throughout the United States, in a way of programs especially as to music? The phonograph records are being used for that purpose. If it were not for the wonderful records, especially the Red Seal Victor Records, many of the broadcasting stations could not send out programs of any value whatever.

People find fault with the broadcasting stations using the phonograph records. Much of this is due, however, to the carelessness of the operators in the broadcasting studios who do not take care of the records, do not supply the proper needles, and are as careless as the average person with a talking machine or phonograph in his own home.

The records of the phonograph are today furnishing the music and the talking for the talking movies, and there is given to the people who pay their money to see and hear the movies with the talking mechanism, that same carelessness that characterized the use of the phonograph before the inventions which have coordinated the movie pictures with tone. There is not in view, any invention that will drown the radio demand as has been done to the phonograph, but no one can foretell what may happen. There are great improvements to be made as to the coordination of pictures with tone. There is a constant advance made as to this last effort to amuse the people.

Returning, however, to the limitations as to broadcasting. One does not really sense the lack of supplying the demand for music until efforts are made to fill in time that is not taken up by the national broadcasting companies.

Small stations utilize the records of the phonograph. The Federal Commission has ruled that when a record is used that it be so announced, but there are many slips in that direction. Some may say, "What difference does it make whether a record is used or not, if people can not tell the record from the studio artists?"

All of us know that the tendency toward the labor in the placing of the records in the phonograph militated against the instrument. If, however, the radio had never presented itself, the phonograph would today be as popular as it ever was. There is a possibility, however, that unless the broadcasting stations are more careful, unless they work just as hard as it did the Victor, the Columbia and the other recording machines in the getting the best in music for the records, then will the interest in the radio subside.

Up to the Radio Manufacturers

One strange thing about this situation is that the radio manufacturers themselves do not seem to co-operate with the broadcasting, and yet the radio receiving set is just as helpless without the broadcasting station as a typewriter is without its ribbon.

Would it not be well for the radio manufacturer before going through the agonies of a decline in demand, thus reducing production, to take part in the work of broadcasting? It is of as much value to the national broadcasting companies as to the local broadcasting. All give due credit to the national broadcasters for the wonderful things they are sending out, but when one gets into a locality as, for instance, in Florida, the broadcasting studios of the stations in the small centers send over the air the poorest, rawest stuff that anyone can possibly conceive.

We used to hear much talk about the radio, the getting this distant station or another, but with the combination of the air and wire, we get distances through the national service and the distribution into smaller centers through the local stations. The national broadcasting is what keeps the interest attached to the radio in the local centers. But the offerings of the local centers are hardly worth while and it would be well if the manufacturers themselves would take up this problem and lend assistance to keep the radio in the favorable estimation of the general public.

Paul M. Schmidt Optimistic on Future of Music Business

Paul H. Schmidt, great grandson of the founder of Steinway & Sons, and Managing Director in charge of the overseas interests, returned from Europe recently from his annual inspection of the Steinway houses abroad. Interviewed, Mr. Schmidt said:

"Anyone doing business only in the United States cannot possibly appreciate the advantages under which he operates, as compared to the manufacturer and distributor who does an international business and deals with all countries of the civilized world as Steinway & Sons do. Over here there is only one language used in this great country. There is only one monetary system and a simple one at that; although some of my English friends tell me that it is much simpler to figure in pounds, shillings and pence. Transportation conditions are ideal, and above all things, there are no duty barriers existing between the states. There are no political upheavals which affect morale and pocketbook of the public and there is no excessive taxation which affects the purchasing power as it does in so many countries abroad. Furthermore, there is a much better entente between labor and capital in the U. S. than there is elsewhere.

"In our European houses our correspondents have to know English, French, German, Spanish and Italian, and our travelling men not only have to know these languages, but others as well. Our accountants have to figure in pounds, marks, francs, lire, florins, crowns, pesos, and many other different kinds of money. They furthermore have to be conversant with the different import duties existing in most countries.

"These are all technical matters, which through many years of experience our houses are thoroughly familiar with, but there are many conditions existing in the countries they deal with which seriously affect the business done with them. The political upheavals in South America, excessive taxation in England, France and other countries, terrific duty barriers in Australia, for instance, are all factors which have to be taken into consideration.

"Our biggest market is Germany and our business has grown there to much larger proportions in the last few years than it was before the war. Unfortunately political and labor conditions within the last year have put a temporary check on progress in Germany, but I am convinced that these problems will all be solved in the very near future.

"The second market of importance to us is Great Britain and although the iron, steel, coal and textile industries there are still very much below normal, there is more of a spirit

of optimism in England than I have seen since the war. The 33½ per cent. McKenna Duty which was imposed on musical instruments manufactured outside of England and imported into the country, have of course, seriously handicapped us as well as other importers. Particularly in view of the fact that prices could not be increased inasmuch as the terrific taxation existing in England has greatly reduced the purchasing power of the English public.

"In France there is a charge of 35 per cent on musical instruments and a luxury tax of 12 per cent as compared to



PAUL M. SCHMIDT,
of Steinway & Sons

a very small import duty existing before the war and this, of course, has also greatly affected the importation of high class musical instruments. On the other hand, some countries where there are small import duties like South Africa, for instance, are showing a very wonderful improvement and the business we do down there is out of all proportion to the population.

"Certain other countries have also improved greatly since the war and the progress we are making in Italy, Sweden, Holland, Switzerland, Czecho-Slovakia and other countries is most gratifying. The interest shown in music all over the world is constantly growing and the support given to the maintenance of orchestras, opera, musical festivities, conservatories, etc., by Municipal and Federal Governments throughout the world is an indication how important music is considered in present day life. Under these circumstances I cannot but feel optimistic about the future of our industry."

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